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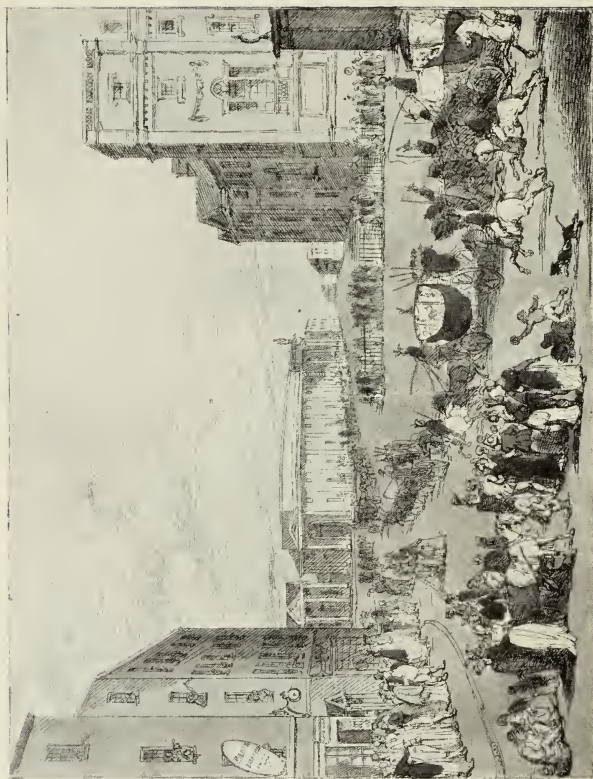
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HISTORY OF DUBLIN

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COLLEGE GREEN, BEFORE THE UNION.

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HISTORY OF DUBLIN

BY

SIR JOHN T. GILBERT, LL.D.,

F.S.A., M.R.I.A.

PORTRAITS AND ILLUSTRATIONS.

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PREFACE.

THE present volume, arranged for Press by Sir John T. Gilbert, was one of the last pieces of work touched by his hand, and is composed of portions, selected and condensed, from the "History of the City of Dublin."

It was the Author's intention to follow up this publication with another of the same character in course of time.

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PORTRAITS AND ILLUSTRATIONS.

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INTRODUCTION.

THE author of the "History of Dublin" was a very young man when this work was written. As a small school-boy, on his way to and from Bective College, he lingered to scan the faces of the houses, and to make excursions down streets which were not on his route, pondering the questions of how they came to be there, who built them, by whom they had been inhabited, how many scenes of history they had witnessed, what memorable spirits had once lived this earthly life behind certain walls and windows. "I wanted," he has said, "to know something of the past of the city I had been born into."

It was the first impulse of a genius which has left much valuable work well done in the cause of Truth and the service of country. The result of such early labours appeared first in the *Irish Quarterly Review*, under the title of "The Streets of Dublin,"

a series of papers afterwards published in three volumes as the "History of the City of Dublin." For this work the Royal Irish Academy, in 1862, awarded its Cunningham Gold Medal to the author.

The present volume is composed of portions of the "History of Dublin," shortened and put together for readers who would wish to know something of the origin and growth of our city, but who are shy of great books. It opens with a long backward look into the past of a central spot of modern Dublin.

The very oldest picture of College Green will not arise before us till we have swept away all that we see there to-day, including Trinity College, the old Parliament House (where the money-changers trade in the Temple), Foley's splendid Grattan denouncing the Union in mid-thoroughfare, the absurd equestrian statue of Orange William in mock trappings of Imperial Rome, and the electric tram-cars steering through the modern multitude.

When all these are gone, we have the Hoges, a village and far-stretching green country at some distance from the city, where the citizens come out to take the air, and where they have the privilege

of free pasturage for their cattle. On the site of Trinity College we have the Convent of St. Mary's of the Little Green Hills (Hoges), where the Nuns of Saint Augustine, planted there by Dermot MacMurragh King of Leinster educate their pupils in all the gentle arts, cultivate their garden, ring their angelus bell, and sing their matins and vespers with the song birds. Yet the green hill-country is not all sweet, for if we leave the nuns in their white gowns among the lilies we can see that the place has its Golgotha, where the tragedy of many a criminal life is ended ; nor is it all tranquilly rural, for over there revels are going forward, and on a theatrical stage, in open air, plays are enacted, of which the subjects are taken from the myths of the gods, or from the stories of Creation and Christianity. It becomes also the scene of much bustle and excitement when a Viceroy arrives from England, and the Lord Mayor of Dublin comes out to this spot to meet the representative of royalty and conduct him with ceremony into the neighbouring city.

But, while we watch the Viceroy's pageant, we may perceive that the Nuns of Saint Augustine are

undergoing confiscation and dissolution, the roof and other material of their convent structure being carried away to assist in repairing Dublin Castle. Taking a backward look into the Nun's Garden, as the site of the demolished Convent was long entitled, our mind's eye presents to us a weaving factory rising from the ruins, with, however, such token of ill-fortune as assures us that woollens and linens were not more fostered on Hoggen Green than lilies and vespers. Again, out of the weaving factory springs up a Bridewell, grimly dominating the former pleasaunce of the White Sisterhood; which house of correction speedily resolves itself into a residence for the students of Trinity.

The early "Hoges" is now the later Hoggen Green, where are to be seen the out-of-town mansions of the nobility. Here is the home of Sir Toby Caulfeild, founder of the Charlemont family; Sir George Carew, or Carye's, great house passes to the occupation of the Baron of Belfast, and finally develops into the Irish House of Parliament. From yonder fine dwelling Donagh, Earl of Clancarty, is driven out for the Jacobite cause, to die fighting for France,

while the Williamites take possession of his belongings. All around these noble mansions is a free green district, where the citizens take their pleasure, no leases being ranted to interfere with such prerogative. But again the scene begins to shift, and dwellings of professional men, frequented by persons of taste in art and letters, appear, followed by shops of booksellers and printsellers, and offices of memorable newspapers. Note the history of *The Press*, with its noble struggle for National freedom, and its list of distinguished editors and contributors. Within the office of the *Dublin Evening Post* Magee writes his satires on Daly of the Theatre Royal and Higgins the Sham Squire, and devises fantastic revenge on the Lord Chief Justice. Rub out the National Bank, and perceive the General Post Office, destined to change into a Royal Arcade, and finally to vanish by fire. However, look well at the Post Office while it stands, as it is an institution established and organized by our Irish Parliament. Its history is worthy of the attention of the enemies of Home Rule, seeing that until Irish Local Government took the

matter in hand, our country post was a mere wandering will-o'-the wisp, losing itself in bogs and quagmires, and travelling all round our island before knocking at expectant, and comparatively neighbouring hall-doors.

Music halls, taverns and coffee-houses now begin to make themselves seen in numbers, and from one of these we may discern the rise of the Charitable Musical Society which founded our Hospital for Incurables. In College Green, between Anglesey-street and Foster-place, appears Daly's Club, where splendid rooms are furnished in white and gold, hung with "Aurora silk," and noted as harbouring the remarkable "Hell-fire Club."

The statue of William of Orange appears on the scene with the date of 1701, and appears likely to remain a permanent feature, although often threatened with destruction. The ill-treatment given to this unlucky monarch makes amusing reading. He was pelted with pitch, discrowned, deprived of his truncheon, blown up, and offered many other insults, by Irish Jacobites on one side, and on the other by loyal Collegians who

resented the position taken up by his Majesty, as turning his back on their College. So unpopular was he, so absurd and inconvenient did every endeavour to defend him always prove, that in despair the authorities were about to remove him to the Castle like the roof of the Nun's Convent, when the Volunteers appeared filling College Green with their brilliancy of colour, and lending a certain temporary dignity to the laurelled William by making their rendezvous at his time-dishonoured pedestal. Afterwards, the Volunteers having deserted him, casting away their orange ribbons and assuming green cockades, the statue was compensated for such disloyalty by finding itself decorated with lilies, cloak, and sash of orange, while the green was ignominiously cast under its horse's feet and the hats of the passers by were doffed, by compulsion, to his magnificence. Despite a rumour that the statue was to be pulled down as a signal for the rising of the people in 1798 it is with us still, heavy, solemn, ridiculous, a mark for folly or mischief, appearing always equipped for riding away, in everything but motor power, yet stolidly a fixture, even though

Grattan's fire and energy are long since ablaze at its back.

Looking a little further on we see another house dedicated to the service of God, an Augustinian Monastery which was founded in 1259, and wiped out by confiscation like the Convent of the Nuns of the Little Green Hills. The eighth English Henry, having driven the owners from the acres sacred to their prayers and charities, seized the meadows and gardens they had cultivated, the church of their devotions, the belfry which had for centuries called the faithful to prayer, the dormitory in which they had slept, the hall-door from which they had fed the poor, and gave all over to a Dublin merchant named William Crow who made his home in the desecrated building and despoiled green lands. Crow's Nest, as the merchant's dwelling was designated, saw many vicissitudes. By one of Fate's curious whims its first occupation for public purposes established within it the offices of the survey of Forfeited Irish lands under Sir William Petty, who had a penal task in surveying five millions of acres in small divisions, the amount of loot from the Irish, the disposition of

which spoil is accounted for by the Book of Distribution which stands side by side with the "Survey."

Crow's Nest, which is soon to resolve itself into Crow Street Theatre, first became a place of entertainment under the mild and serious auspices of the Dublin Philosophical Society, which gave lectures on scientific subjects; but in 1731 it had become a Music Hall, with a "ridotto" on a grand scale conducted by an Italian musician. Even so early as this, the riots by which the gentlemen of Dublin often distinguished their attendance at public entertainments, were the fashion; for in the year of its opening the Music Hall was wrecked by them, as were, later, so many Dublin theatres, to the sore detriment of the lessees and the players. To Crow's Nest came next the Dublin Charitable Musical Society, with its tea-rooms and card-rooms and buffets, and its efficiently benevolent purposes. This, however, soon moved away, and for some years many various amusements were centred in the "Nest," including subscription balls and waxworks, till at last from London came the successful Irish actor, Spranger Barry, with his ambition to inaugurate a

Dublin theatre having a stage as ample and magnificent as that of Drury Lane.

The plays of Shakespeare had been in much repute in Dublin, in the latter part of the reign of Queen Elizabeth, though they were not performed in any public theatre. In the ball-room of Dublin Castle, and in the houses of the nobility, these plays were produced, the parts being taken by the hosts and their friends. Werburgh-street theatre, Smock-alley theatre, and others had, however, come into existence before the great house in Crow-street was thrown open to the public; though Barry's adventurous enterprise was the beginning of a new era in the patronage of the drama in Dublin.

Spranger Barry, who had long been the only successful rival of Garrick, is described by all the theatrical writers of his time as a wonder of manly beauty and genius, and his career is interesting, beginning with his industrious attention to the silversmith's trade of his father in Skinner-row, which he followed till his 27th year, when he rose up and went to London. His brilliant appearance as proprietor of a great theatre in Dublin, was the

beginning of all the stormy rivalry between the playgoers of the city, causing many extraordinary scenes of excitement and violence, in which persons of fashion, and even noble ladies bore their part. Amusing is the story of a great dame who fainted in the box-room of Crow-street Theatre through fear of the faithlessness of her tradespeople, to all of whom she had sent tickets constraining them to come and support dear Mr. Barry under a penalty of losing her patronage. In these latter days of electric lighting and satiety of amusement allusions to the occasional stopping of the actors in the performance of their parts for the purpose of snuffing the tallow candles by which the stage was illumined, and to the guard of soldiers standing by the boxes to keep the excited audience of the upper classes in order, provoke a modern smile. Strange also is the description given by the chronicler of the hasty decamping of all the serious playgoers and the ladies at the appearance of the "Trinity boys," when they arrived in the middle of the play to beat the audience and to break everything within their reach, and still more curious the explanation which confesses the

impossibility of suppressing so intolerable a nuisance, for fear of depopulating the College, and infuriating the great families of Ireland.

Barry had on the whole a stormy time at Crow-street, in constant opposition to Mossop, the manager of Smock-alley Theatre. He made money, lost it, spent it, was indolent, charming, extravagant, but ended his career honourably by paying his debts at the cost of some self-denial. His wife, who must not be confounded with the Mrs. Barry so greatly eulogized by Cibber, was a brilliant actress, and supported him admirably in the parts which were performed by them together.

A fantastic side-light is thrown on the life of the theatre in Dublin by one of the earliest records in Lady Morgan's sketchy and unfinished autobiography. Her father, Owenson, a popular actor in Dublin, and a man of versatile talents, turns an old Music Hall in Fishamble-street, in which a "ridotto" had been held, into a National Theatre, prosperous for a time, but speedily ruined by the granting of a patent to Daly, then the lessee of the Theatre Royal in Crow-street. Owenson had formerly been a partner

and friend of Daly, but a quarrel had separated them, and it was at this moment that Owenson sought to establish the "Phantom Theatre," which vanished before Daly's patent. Lady Morgan's description of the arrival of her mother, two maids, and two children by coach from the country, on the transformation scene of the old Music Hall into a new theatre, and seeking the rooms prepared for them through a chaos of theatrical wreckage, is lively and amusing. The approach to a new home is made by "a cavernous entrance into a vast space, with an atmosphere of dust and smoke, sounds uncouth, fall of hammers, grinding of saws and screwing of wheels, the crash of matter and fall of worlds reverberate on every side." A long plank which "shivered over an open pit," is traversed to land the party across a spiky orchestra on to a stage, thence out to gardens and fountains of the "ould ridotto," through a mock Dargle, in and out of gilded rooms and scenic mansions.

"This will be the green-room," said Owenson. "There will be no such green-room in either of the Royal theatres, and in this room, my dear Jenny,

Handel gave his first Concert of *The Messiah*, which the stupid English had not the taste to encourage in London." Upon which the clever little Sydney, looking round her, asked a child's question: "Papa, was Handel a carpenter?"

The history of Dublin's patronage of the stage and of the rise and fall of popular actors and managers there is a curious one. No sooner had success been assured under a new management than did certain barbarians, calling themselves gentlemen, rise up and wreck the house which had been decorated for their amusement at the expense of the unfortunate lessee, whose downfall and ruin were thus effectually compassed. It is marvellous how, one after another, the Sheridans, the Barrys, Joneses, and Dalys persisted in renovating and running these theatres in face of the terrorism exercised over them, and the destruction wantonly dealt to them by their so-called patrons. Despite all difficulties every star of the theatrical world played from time to time for many years before Dublin audiences. Miss O'Neill was about the last of these who appeared on the boards of Crow-street Theatre, receiving £2,000, for a limited

number of performances. On the site of Crow's Nest, Crow-street Theatre and the ancient Monastery of Saint Augustine was erected the Apothecaries' Hall, now occupied by the Medical School of the Catholic University of Ireland.

Look further now, look far down Dame-street, even as far back as 1171, and see Dublin's eastern city gate rise up with its towers and portcullis, and with its statue of the Blessed Virgin gazing down benignly from a niche on the passengers below. A church dedicated to her stands close by, and for this reason, as well as that of the nearness of some water-mills, the name of this city gate was the Gate of the Blessed Mary del Dam; and hence we have Dame-street. Just beyond, the street of the Theng-mote suggests the Danes, and this was the City Gate battered by the Danes when, in 1171, they tried to regain possession of Dublin. Quite near to it is the spot on which Henry II. kept his Christmas in 1171, and was visited by the Princes of Ireland, who were astonished at "the great abundance of victuals," and disgusted at "the eating of cranes, which they did not consider fit food for man." Other religious landmarks are blotted

out in this neighbourhood, when, in the reign of Edward VI., a grant is given to a Dublin merchant of the Rectory and Chapel of Saint Andrew the Apostle, also of the Cemetery, with wide lands, fifteen gardens, three orchards, and a dove-house. Notwithstanding this spoliation, the church retained something of its original form until the English Viceroy's converted it into stabling for their horses.

The records of publishers, booksellers, and newspaper editors in old Dublin are interesting and sometimes amusing. Much beautiful work in printing and binding remains to show their skill, and some curious original compositions to testify to their wit. "Jemmy Carson" complains that though he has to go to balls, masquerades, operas, plays, to frequent Lucas's, Templeogue, the Green, Bason, to pick up news for the ladies, also to keep secretaries, messengers and devils, yet people will not buy his newspaper, but will borrow it from hawkers at "a halfpenny a read." These men of letters and papers often got into political trouble. We find Norman, bookseller and binder, and Master of the Booksellers' Company in Ireland, of whom a striking sketch is made by John

Dunton, attained in the reign of Charles II. Norman, with his "middling squat" figure, love of good living, and his wife of much understanding in the preparing of good things, with a hole in his nose, made by his nurse's carelessness in the use of a brass pin, which hole does not, however, disfigure his face, comes before us as from the hand of an old Flemish painter. His hospitality, knowledge of flowers, and love of his garden, extraordinary ability in his trade, his grave honest character, his house in which hangs the portrait of him so well done that Apelles could not excel it, all appear part of the man of fine skilled work, and his dwelling with its garden, in which are curious knots of wonderfully rare and beautiful flowers, rises on the pavement of the modern Dame-street and asserts itself in front of the less characteristic shops of our day.

Looking into Shaw's-court we find the Dublin Society moving from Cork Hill and establishing itself in a spacious wainscotted dwelling-house, with a coach-house, stable, large warehouse and garden. The Dublin Society, founded by the Rev. Dr. Samuel Madden and Thomas Prior, did good work in those

days in the matter of encouraging arts and trades, offering prizes, for which there was lively competition. Several distinguished men owed their success and fame to the fostering of the Dublin Society. James Barry, the artist, whose "Victors at the Olympia" was declared by Canova alone worth a visit to England was first brought before the public by the Dublin Society, which gave to light his earliest remarkable picture at their exhibition in Shaw's-court. Unfortunately we cannot see this picture, which was purchased by the Irish House of Parliament, as it was there accidentally destroyed by fire, but records of the time tell of its nobility of design and splendour of execution, marvellous as the work of a youth of nineteen, self-taught, whose boyhood had been chiefly spent at sea, helping his father, who was captain of a small Irish coasting vessel. The subject of the picture showed the religious feeling as well as patriotism of Barry, being the "Baptism of the King of Cashel by Saint Patrick." The rapt abstraction of the Saint, the fortitude of the King, whose foot had been accidentally pierced by a spear, and who did not wince while the holy cere-

mony went forward, formed the central idea of the composition. While the public were wonder-struck at the power and beauty of the picture, Barry, the poor country youth, was laughed at for claiming the work ; though only for a moment, as his identity with the hitherto unknown genius was soon universally acknowledged.

The account written by O'Keefe, the dramatist, of the art school of the Dublin Society developed out of the stable of the house in Shaw's-court, is interesting. The school was a good one, supplied with capable masters in figure drawing, flower drawing, and architectural drawing. Here we find mention of what we may suppose to be a lost art, in great fashion in that day, invented by Patrick Cunningham, an artist of some celebrity. This was the making of small *basso relievo* portraits in wax " of the natural colours," which were preserved in oval frames in convex crystal glasses. Occasionally one of these is now seen among the treasures of the past in an old house in Dublin. Dixon, the mezzotint engraver, and George Barrett, one of the founders of the Royal Academy in London,

were educated in the school of the Dublin Society at Shaw's-court.

The Dublin Society also expended large sums of money in rewarding manufacturers and artificers for excellent work. Silk, woollen, and leather manufactures, copper and brass, paper, iron and steel, glass, earthenware, gold and silver threads, printing, stamping, dyeing, all these arts and crafts were advanced by the benevolent efforts of the Society, which was kept in existence mainly by a few enlightened and energetic spirits, as Dr. Samuel Madden, and Sir Richard Levinge, while the upper classes of Ireland in general gave little support, withdrawing from membership or leaving subscriptions unpaid. A grant from the Irish House of Commons came to the aid of the Society, and the money was applied variously, by a scale of rewards given, as for discovering a fire-clay, painting the best full-length portrait, making the best felt hat of lamb's wool, producing the best print or mezzotinto. Gold and silver medals were awarded for constructing so many perches of ditches, a gold medal for planting a thousand oak trees, or one hundred white pine, a

silver medal for two thousand ash or elm trees. Many woods must have been planted in this way, and one cannot but wish such re-afforesting of our country had been continued and further developed. Fishing, honey gathering, good tillage and sowing of lands, hop culture, tanning of hides, were all encouraged, and the Society went so far as to lend out money to manufacturers and tradesmen, until obliged to desist through finding a difficulty in obtaining repayment. At last the house in Shaw's-court having become too small, a new building was erected in Grafton-street, better suited to the requirements of the Society.

A later record of Shaw's-court tells of a beautiful little private theatre there, in which noblemen and gentlemen played, many of the performers being Members of the Irish House of Commons, the whole noble and gentle company, including the Lord Lieutenant and Duke of Leinster, being entertained at supper by some one of their order. The last record of all shows the court occupied by silk merchants, one of whom, William Cope, was pensioned by Government for inducing the informer, Reynolds, to

betray the United Irish Society in 1798. Finally Shaw's-court disappears to give place to the Commercial Buildings in Dame-street of our day, which now stand on a portion of the site of the court.

The history of Fownes'-court, from 1708 till 1799, shows us again a succession of dissolving views on one spot. The great house, known in the beginning as Fownes'-court, was the town residence of Sir W. Fownes, whose praises were written by Swift as a man of taste and humour, and a useful citizen, and who published proposals for "regulating the Poor, supporting some, and employing others, according to their capacities." He appears to have possessed some governing power although he could not succeed in entering Parliament, for Swift regrets that his advice had not been taken with regard to the government of Dublin City. As his son died without children, and his son's wife married into the family of the Tighes of Rosanna, County Wicklow, the great house of Fownes'-court was deserted, and so fell into the hands of Madame Violante with her company of performing children. The Beggars' Opera was so charmingly rendered by this little troupe as to cause

immense enthusiasm in the town, and crowded houses witnessed the wonder of their performance. Most of these remarkable children became famous men and women : the little girl who, as Polly Peachum, sang—

“ Oh, ponder well, be not severe,
Pity a wretched wife,
For on the rope that hangs my dear
Depends poor Polly's life,”

was little Peg Woffington, child of a bricklayer and a laundress, who in riper years took the world by storm with her beauty and talent as an actress. The reign of Madame Violante in the court was short, and the great house became a chocolate house, later a Charitable Infirmary. Finally, the site, like the sites of some other memorable houses, was swallowed up in the ground on which the Commercial Buildings at present stand.

Most romantic of all the family records of this neighbourhood of College Green and Dame-street is the strange history of the young Earl of Anglesey, from whose ancestor Anglesey-street takes its name. The persistent persecution by a father of his own child, as boy, youth, and man, for no reason except

as influenced by a bad woman, seems incredible, but the story, with all its extraordinary features, is true, and is said to have suggested the plot of *Guy Mannering* to Sir Walter Scott.

I have here touched, very lightly, on a few points in the portion of the history of the City of Dublin included in this volume, inviting a deeper acquaintance with the important subject matter of the pages to follow.

ROSA MULHOLLAND GILBERT.

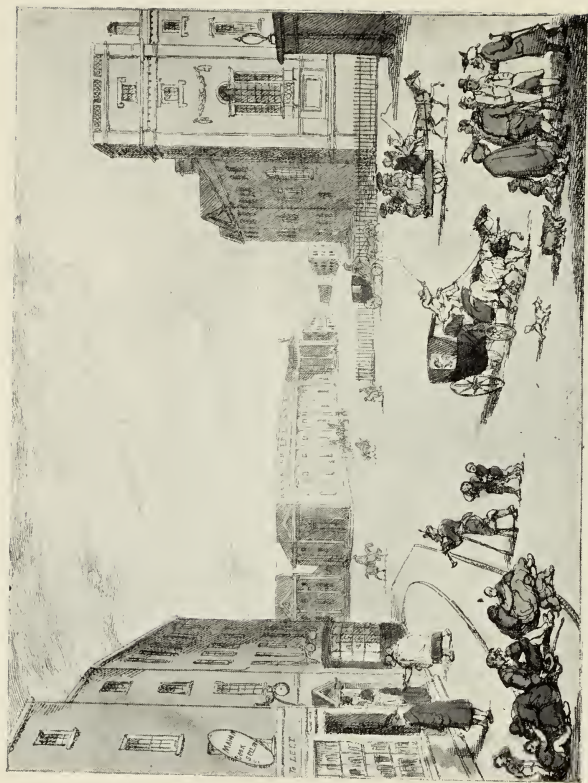
SONNET.

WRITTEN AFTER READING GILBERT'S HISTORY OF DUBLIN.

LONG have I loved the beauty of thy streets,
Fair Dublin: long, with unavailing vows,
Sigh'd to all Guardian deities who rouse
The Spirits of dead Nations to new heats
Of Life and triumph:—vain the fond conceits—
Nestling like eaves-warmed doves 'neath patriot
brows—

Vain as the Hope that from thy Custom House,
Looks o'er the vacant bay in vain for fleets.
Genius alone brings back the days of yore:
Look! look, what life is in these quaint old shops—
The loneliest lanes are rattling with the roar
Of coach and chair; fans, feathers, flambeaus, fops
Flutter and flicker thro' yon open door,
Where Handel's hand moves the great organ's stops.

D. F. MACCARTHY.



COLLEGE GREEN, AFTER THE UNION.



HISTORY OF DUBLIN.

I.

“LE HOGGES.”—COLLEGE GREEN—STATUE OF KING
WILLIAM III.—“THE PRESS” NEWSPAPER.

THE locality at present known as College Green formed in the olden time portion of a considerable village outside the City of Dublin, styled “Hogges,” or “Le Hogges,” a name derived from the old word “Hoge,” or “Hoga,” used to designate small hills or sepulchral mounds, the existence of which in this place was evidenced by vestiges found here in the reign of Charles I.

In November, 1646, according to Sir James Ware, “as people were employed in removing a little hill in the east suburbs of the City of Dublin, in order to form a line of fortification,

there was discovered an ancient sepulchre placed south-west and north-east, composed of eight black marble stones, of which two made the covering, and were supported by the others. The length of this monument was six feet two inches, the breadth three feet one inch, and the thickness of the stone three inches. At each corner of it was erected a stone four feet high, and near it, at the south-west end, another stone was placed in the form of a pyramid, six feet high, of rustic work, and of that kind of stone which is called a mill-stone. Vast quantities of burned coals, ashes and human bones, some of which were in part burned, and some only scorched, were found in it, which was looked upon to be a work of Ostmen, and erected by that people, while they were heathens, in memory of some petty prince or nobleman."

The position of this monument was indicated by a portion of it which existed down to the middle of the last century, known as the "long stone over against the College."

A convent for nuns, under the rule of St. Augustine, was towards the middle of the twelfth century, established on Le Hogges by Mac Murchadh, King of Leinster. The inmates of this institution, it is stated, acquired the favour of John, King of England, from having on one occasion protected and concealed some Anglo-Norman fugitives.

The elections of the abbesses of the convent were subject to the approval of the English monarchs. In a letter still extant, dated at Dublin in 1271, the Prioress and nuns of Saint Mary de Hogges near Dublin, apprised King Henry III. that their Abbess Agnes had recently died, and they solicited license from his Majesty to proceed to the election of a successor. A reproduction of the letter, which is in Latin, appears in the "Facsimiles of the National Manuscripts of Ireland."

Under a regulation of this convent women under thirty years of age were not permitted to become members of its community, and it is said that many of the laity sent their daughters to it for instruction.

The priory of All Hallows, or All Saints, was also established on "Le Hogges," in 1166, by King Dermot Mac Murragh.

Prince Donall Mac Gillamocholmog, the Leinster ally of the Anglo-Normans, marshalled his troops on "Le Hogges," when an attempt was made by the Norsemen to recover the City of Dublin by an attack on the eastern gate. After their repulse from it, the Irish pursued them with slaughter as they retreated along this plain to their ships. In excavating on the southern side of College Green, about the year 1817, various remains of weapons, supposed to have been those of the combatants in this engagement, were dis-

covered, and are now preserved in the Museum of the Royal Irish Academy.

Condemned criminals were occasionally executed in this locality, which, from the name "Hogges," acquired the designation of "Hoggen Green." A place upon it, where the citizens had butts for practice of archery, was styled "Hoggen Butt."

When a Viceroy landed from England, the Sheriffs of Dublin, with a troop of horse and trumpeters, usually met him at some distance from the city; and at Hoggen Green he was formally received by the Lord Mayor and Aldermen.

Elections and public assemblies of citizens were occasionally held here. In 1528 the Lord Deputy, Pierce Butler, Earl of Ossory, was invited to a new play every day at Christmas, in which the tailors acted the part of Adam and Eve, shoemakers represented the story of Crispin and Crispianus, vintners acted Bacchus and his story, carpenters the history of Joseph and Mary. Vulcan, and what related to him, were shown forth by the smiths, and the comedy of Ceres, the goddess of corn, was performed by the bakers. The stage was erected on Hoggen Green, and on it the Priors of St. John of Jerusalem, of the Holy Trinity, and of All Hallows, caused two plays to be acted, one representing the Passion of our Saviour, and the other, the several deaths which the Apostles suffered.

On the dissolution of religious establishments, the Priory of All Hallowes was granted by King Henry VIII. to the citizens of Dublin, as a recompense for their loyalty during the insurrection of his deputy, Lord Thomas FitzGerald, in 1534. The citizens, in the reign of Queen Elizabeth, transferred the property in the dissolved Priory to Adam Loftus, the Protestant Archbishop of Dublin, for the foundation of a University, which still preserves the remembrance of its original position, being styled in official documents the College of the Holy and Undivided Trinity, *near* Dublin.

The Nunnery of St. Mary of Hogges, at the time of its dissolution, owned several houses in Dublin, as well as lands in Meath and Kildare. The roof and materials of the Nunnery suitable for building were used by William Brabazon, the King's Sub-Treasurer, for repairing the Castle of Dublin. On the site—where nothing remained but ruinous walls—Richard Fyan, a Dublin merchant, proposed to erect looms and to employ weavers and spinners of woollen and linen cloth, if the Government would grant him a lease for seven years. Fyan's overtures do not appear to have been successful, although approved of by the administrators of the English Government in Ireland. So late as 1701 a garden, described as part of the former possession of the Nunnery of Hogges, is mentioned in records of forfeitures of

that date. In the early part of the seventeenth century, a building, intended for a Bridewell or house of correction, was erected on a portion of Hoggen Green. The original object having been abandoned, the building was acquired by Trinity College, converted into a place for students, and styled Trinity Hall. After the Restoration of Charles II., Trinity Hall was occupied by the College of Physicians and students till it fell to decay, and was demolished about 1710.

Sir Toby Caulfeild, a veteran soldier, founder of the Charlemont family in Ireland, had a residence on Hoggen Green, which, after his death in 1627, was taken by James Ussher, the learned Protestant Primate of Ireland. In a petition to the Corporation of Dublin in 1632, Ussher stated that he intended to build and reside there, "for the most part, in regard of the affection he bore the city, having been born and bred in it."

In olden times the citizens of Dublin were entitled to free pasturage for their cattle on Hoggen Green.

The leasing of any part of the Green was prohibited by a civic ordinance, which ordained that the place should be kept for the citizens and others whereon to "walk and take the open air."

The name of "College Green" became, towards the year 1640, generally applied to Hoggen Green. Among the various mutations of the latter designation we find "Hog's Green,"

“Hogan’s Green.” “Hoggen Butt” was referred to as “Hog and but,” and an adjacent place was styled “Hog hill.”

Edmund Ludlow, Commander of the Forces in Ireland during the Protectorate, writing of transactions in 1659, says:—“Before my departure the Mayor and Aldermen of Dublin, having formed the Militia of that place, whereof both officers and soldiers had taken the Engagement, they were desirous to give some public expression of their affection to the Commonwealth; and to that end, on the day I designed to embark, they drew their forces into the field, consisting of about twelve hundred foot, and one hundred and twenty horse, that I might view them, and report to the Parliament their readiness to serve the public. Accordingly, the Commissioners, in their coaches, and I, with the officers of the army, on horseback, took a view of them as they were drawn up on the College Green, being all very well equipped, and drawn up in good order, and indeed so exact in the performance of their exercise that one would have thought them to have been long in the service. Here they repeated their resolutions to serve the cause of God and their country, with the utmost of their endeavours, and promised to live and die with us in the assertion of our just rights and liberties. When they had finished their exercise, I took leave of each officer, at the head of his respective

company, and went that evening to my house at Moncktown, in order to embark for England. The Commissioners of Parliament did me the honour to accompany me about half a mile out of town, and the officers of the army would have attended me to my house; but, because it was late, I," added Ludlow, "would not permit Sir Hardress Waller and the rest of the officers to go further than half way."

Sir George Carye, early in the seventeenth century, erected on Hoggen Green an edifice styled "Carye's Hospital," afterwards occupied by Sir Arthur Chichester, Baron of Belfast, from whom it acquired the name of "Chichester House," and it eventually became the Parliament house for Ireland.¹ William Caulfeild, second Viscount Charlemont, and Donagh MacCarthy, Earl of Clancarty, also had mansions on College Green in the seventeenth century. D'Avaux, ambassador from France to Ireland in 1689, sojourned for a time at Clancarty House, whence he went in state to Dublin Castle, where he was received in audience by James II. Lord Clancarty was attainted for adherence to the Jacobite cause, and his house in Dublin was taken possession of by the administrators of the Williamite Government in Ireland. He subse-

¹ See "An Account of the Parliament House, Dublin, with notices of Parliaments held there," by Sir John T. Gilbert, LL.D. Dublin, 1895.

quently commanded a troop of Irish soldiery in France, and died, in exile, at Altona in 1734.

On College Green resided Sir Edward Barry, Bart., M.D., author of "A Treatise on a consumption of the lungs; with a previous account of nutrition, and of the structure and use of the lungs:" Dublin: 1726, 8vo.; second edition published at London in 1727. Dr. Barry was one of the founders of the "Physico-Historical Society of Dublin;" and was appointed, in 1745, Physician-General of the Army in Ireland. Benjamin Victor, in 1750, described Dr. Barry as the most eminent physician then in Dublin, and mentions that he had been some years previously a resident in Cork. Writing from Dublin, in 1753, to Spranger Barry, the distinguished actor, who is said to have been related to Dr. Barry, Victor says: "At present the best part of my agreeable philosophical hours here are spent in College Green, with my worthy friend Doctor Barry, with whom I sup every Sunday evening through the year; you may guess that you are often our favourite subject—and some late very whimsical accounts of you have afforded us matter of speculation; however, you know, at all events, we are your fast friends." Dr. Barry was Professor of Physics in Trinity College, Dublin, and published at London, in 1759, "A Treatise on the three different digestions and discharges of the human body, and the diseases

of their principal organs." Of this work a second edition appeared in 1763. Boswell mentions that Dr. Samuel Johnson observed with reference to Dr. Barry's system of physics: "He was a man who had acquired a high reputation in Dublin, came over to England, and brought his reputation with him, but had not great success. His notion was, that pulsation occasions death by attrition, and that, therefore, the way to preserve life is to retard pulsation: but," added Johnson, "we know that pulsation is strongest in infants, and that we increase in growth while it operates in its regular course, so it cannot be the cause of destruction." Sir Edward Barry died at Bath in 1776. In the previous year he published "Observations, historical, critical, and medical, on the wines of the ancients, and on the Analogy between them and modern wines; with observations on the principles and qualities of waters, and particularly those of Bath."

William Ashford, an eminent landscape painter, was resident in this locality about 1770, and his house here was the resort of the principal persons in Dublin interested in the fine arts.

Cornelius Magrath, the "Irish giant," was exhibited at the "Sceptre and Cushion," in College Green, where he died in 1760. He was born near Silvermines, in Tipperary, in 1736, of obscure parents, and suddenly grew in the space

of one year, from five to upwards of seven feet. "His hand was as large as a middling shoulder of mutton; and the last of his shoe, which he carried about him, measured fifteen inches." He was exhibited in the principal towns of Great Britain and the Continent. Bianchi, a physician at Florence, wrote a notice concerning him on his visit to that city. A fever, contracted in Flanders, was supposed to have been the remote cause of Magrath's death: his body was removed to Trinity College, where his skeleton is preserved. He had received much kindness from Berkeley, Bishop of Cloyne, who retained him for some time in his house. We are told that Magrath always ate and drank moderately; his complexion was pale and sallow; and his pulse beat sixty times in a minute.

Among the booksellers in College Green were William Winter (1685), "at the Lord Primate's Head;" Joseph Ray, printer of a newspaper called the "Dublin Intelligence," the first number of which was issued on the 30th September, 1690; Neal and Mainwaring, at "Corelli's Head," opposite Anglesey-street (1737), music publishers,—the latter, Bartholomew Mainwaring, an accomplished musician, died in 1758; J. P. Droz (1744-49), editor of the "Literary Journal;" J. Milliken (1771-73); Patrick Byrne, at No. 35, corner of Church-lane (1778-84), noted for his political connexions. John Magee,

at No. 41 (1777-89), an extensive lottery broker, was publisher of "Magee's Weekly Packet, or Hope's Lottery Journal of News, Politicks, and Literature," first issued in June, 1777, and with each of its early numbers was given a lottery ticket, for a chance of a prize of £50. Magee was also proprietor of the "Dublin Evening Post." In it, in 1789, he published various satires on Richard Daly, Patentee of the Theatre Royal, and Francis Higgins, known as the "Sham Squire."

In the satires published in 1789 in the "Evening Post," Daly, under the name of "Richardo," or "Young Roscius," was depicted as a ruined gambler, seeking to retrieve his fortunes by infamous expedients in connexion with Higgins, styled "Francisco." Higgins succeeded in obtaining from the Chief Justice, Lord Earlsfort, subsequently Lord Clonmel, a fiat against Magee for £2,000, to which extent he swore his character had been damaged by the publications. A judge's fiat was a warrant or authority to the officer of the Court to issue a writ marked in such sum as the fiat directed. On this writ the defendant might be arrested, and should either find bail to the amount of the sum, or remain in prison. The Chief Justice also granted fiats against Magee for £4,000 at the suit of Daly, and for £1,800 on the affidavit of Higgins' associates, John Brennan, and Miss

Frances Tracey, whose characters were aspersed in a letter published in the "Evening Post," dated from "Pluto's Regions." In their affidavits these persons did not specify any instance of actual or particular damage, nor swear to any real or substantial loss; the Judge was consequently much censured for having thus issued fiats to the collective amount of £7,800 against Magee, towards whom he was believed to bear ill-will for having personally assailed him in his papers, and who at this period was under a criminal information in his Court, at the relation of Higgins.

Magee, who styled himself the "Man of Ireland," at first behaved in an eccentric and violent manner, reviling the Judge in his paper, challenging him to send his officers to arrest him on Essex-bridge, and declaring that he could find bail for half a million sterling. Eventually, however, the law requiring that each of the two sureties in such cases should swear himself worth twice the sum for which he became bail, the aggregate amount of which, in this instance, would have been £31,000,—Magee, being unable to furnish security to such an extent, was lodged in gaol. He was subsequently liberated on surety for £4,000; and on his application in Michaelmas Term, he was admitted to bail for £500.

"Lord Clonmel had a villa named Temple Hill,

close to Sea-point, which," wrote Lord Cloncurry, "was made the scene of an ingenious stroke of vengeance by John Magee, then printer of the 'Dublin Evening Post Newspaper.'" Mr. Magee thought himself made the subject of undue severity on the part of the Bench. "He certainly was subjected to a very rigorous imprisonment, in efforts to alleviate the hardships of which I," said Lord Cloncurry, "myself took an active part, and with some success, but not sufficient to obliterate from the prisoner's mind the obligations he thought himself under to the Chief Justice. This debt weighed heavily upon his conscience, and no sooner had his term of confinement expired, than he announced his intention of clearing off all scores. Accordingly, he had advertisements posted about the town, stating that he found himself the owner of a certain sum (I think it was £14,000), £10,000 of which he had settled upon his family, and the balance it was his intention, 'with the blessing of God, to spend upon Lord Clonmel.' In pursuance of this determination, he invited all his fellow-citizens to a fête, to be held upon a certain day [in August, 1789] in the field immediately adjoining Temple Hill demesne.

"I recollect," continued Lord Cloncurry, "attending upon the occasion, and the fête certainly was a strange one. Several thousand people, including the entire disposable mob of

Dublin, of both sexes, assembled as the guests at an early hour in the morning, and proceeded to enjoy themselves in tents and booths erected for the occasion. A variety of sports were arranged for their amusement, such as climbing poles for prizes, running in sacks, grinning through horse-collars [asses dressed up with wigs and scarlet robes, dancing-dogs in gowns and wigs as barristers], and so forth, until at length, when the crowd had obtained its maximum density, towards the afternoon, the grand scene of the day was produced. A number of active pigs, with their tails shaved and soaped, were let loose, and it was announced that each pig should become the property of anyone who could catch and hold it by the slippery member. A scene impossible to describe immediately took place; the pigs, frightened and hemmed in by the crowd in all other directions, rushed through the hedge which then separated the grounds of Temple Hill from the open fields; forthwith all their pursuers followed in a body, and, continuing their chase over the shrubberies and parterres, soon revenged John Magee upon the noble owner."

These assemblies, although productive of the greatest annoyance to Lord Clonmel, were not sufficiently riotous to be termed a public nuisance, being held in Magee's own field, which his Lordship had omitted to purchase when he built his house.

In Hilary Term Magee's case and the subject of fiats were brought before the Court, which ruled that he should again provide special bail to the extent of £4,000. Magee, however, by affidavit, deposed that he had suffered so much from the libels published by Higgins in the "Freeman's Journal" that he could not procure surety for more than £500.

Magee petitioned the House of Commons for relief, on the ground of having been illegally deprived of his liberty by the Chief Justice and Court of King's Bench refusing to admit him to bail for £500. His case, with the abuse of the practice of issuing fiats for unreasonable amounts in actions of slander, was brought before the Commons, early in 1790, by George Ponsonby. He proposed a resolution,—that the Chief Justice of the Court of King's Bench, in ordering a *Capias ad respondendum* against John Magee, on the affidavit of Richard Daly, marked £4,000, acted illegally.

The proposed vote of censure on the Chief Justice was rejected through the Government influence in the House of Commons, which referred the fiats and affidavits in the case to a grand committee of the courts of justice, before which George Ponsonby discussed the question at great length, and proposed a resolution that the issuing of writs, by the order of a judge, to hold defendants to bail in large sums of money in

actions for slander, where no actual and specific damage is sworn to in the affidavits upon which such writs were issued,—was, as the same had been practised of late, illegal, and subversive of the liberty of the subject. This motion was got rid of by the Attorney-General moving that the chairman of the committee should leave the chair, which was agreed to on a division.

After many delays and long incarceration, Magee was, in June, 1790, brought to trial before Lord Clonmel, on Daly's fiat for £4,000. Five counsel defended Magee; whilst Daly retained eleven of the most eminent lawyers of the Irish Bar, including John Philpot Curran. Daly laid his damages at eight thousand pounds; but although a variety of newspapers and letters not alleged in the original affidavit were allowed to be read in evidence against Magee, the jury returned a verdict for only two hundred pounds.

Magee was subsequently detained for some time in gaol under a sentence passed upon him by Lord Clonmel for contempt of court; his imprisonment and persecutions were believed to have had a very injurious effect upon his mind.

The other booksellers on College Green were Stewart, Douglas, and Spotswood, opposite Anglesey-street, publishers of the "Dublin Chronicle" (1770); William Spotswood, No. 40, publisher of the "Independent Chronicle and Universal Advertiser" (1777); Antoine Gerna

No. 31, next to the Post-office (1787-95), a dealer in foreign books and master of a news-room; John Shea, of the "Lycæum," No. 42, publisher of the "Constitution or Anti-Union Evening Post," commenced in 1799; John Rice, No. 2 (1791-97).

James Moore, No. 45, published the "Anti-Union," a paper established by Burrowes, Plunket, Bushe, Wallace, Goold, and Smyly, and modelled on the "Anti-Jacobin." Robert Emmet appears also to have been a contributor to the "Anti-Union," the first number of which was issued on the 27th December, 1798, and the last on the 9th March, 1799. Moore, who was likewise a lottery broker, published reports of the Irish Parliamentary debates, and several pamphlets and speeches against the Union. He was said to have betrayed the confidence reposed in him by selling a quantity of manuscript and printed Anti-Union productions, to Lord Castle-reagh, by whom they were destroyed. The largest work published by Moore was an edition of the "Encyclopædia Britannica," in twenty volumes, quarto.

At No. 5 College Green, the corner of Anglesey-street, was the "Apollo circulating library," kept in 1798 by Vincent Dowling, perhaps the most able and witty writer connected with the Irish journals of his time. The greater parts of the Irish Parliamentary Debates now in print were

reported entirely from memory by Dowling, who published a large number of ballads and jeux d'esprit against the proposed Union with Great Britain. He was the principal author of his periodical, entitled "Proceedings and Debates of the Parliament of Pimlico [Ireland], in the last session of the eighteenth century. Tripilo: published by the executors of Judith Freel, late printer to his Dalkeian Majesty, and sold at 5 College Green, and by all the flying stationers. Price four camacks."

In this production the name of "Oxmantown" was applied to England; and that of "his Dalkeian Majesty" to George III.; while the various Members of Parliament were designated as follows:—Archbishop of Crumlin, Dr. Charles Agar, Archbishop of Dublin; Dr. Syntax, Dr. Brown, of Trinity College; Secretary Slender, Lord Castlereagh; Mr. Navalcourt, Sir Jonah Barrington; Dr. Virus, Dr. Patrick Duigenan; Mr. Turf, Thomas Connolly; Mr. Gracchus, Henry Grattan, &c.

The debates were paraphrased by Dowling with much ability, and contained numerous local allusions applied with admirable wit and propriety.

This publication was succeeded by Dowling's "Olio, or Anythingarian Miscellany," in the second number of which appeared the ballad of "Mary Le More," by George Nugent Reynolds,

to whom the authorship of the "Exile of Erin" was for a time ascribed.

Dowling, having tried in Dublin, without success, a variety of undertakings, including a coffee-house, a registry office for procuring situations, and a company for insuring persons against being drawn for the Militia, went, after the Union, to London. There he was reduced financially to a very low state, until relieved by joining some of his fellow-townsmen in a society formed by them in England for public theological discussions in which Dowling took a prominent part. Finally he became connected with the "Times" newspaper. His son, Vincent George Dowling, educated in Dublin, occasionally assisted him in his duties for the "Times," and subsequently was engaged on the "Star." In 1804 V. G. Dowling commenced his connexion with Mr. Clement by becoming a contributor to the "Observer;" and in 1809 he transferred his services from the "Star" to the "Day" newspaper. Dowling was present on the lobby of the House of Commons, in 1812, when Mr. Percival was shot, and was the first person who seized Bellingham, whom he had often sat beside in the gallery of the House. Jerdan, in his "Autobiography," erroneously claimed to have himself been the captor of Bellingham, adding that Dowling was among the earliest of the crowd who came up after the seizure.

Dowling made many efforts to secure priority of intelligence at a period when great personal courage and physical endurance were required to overcome the numerous difficulties which existed before railway expresses, special steamers, and electric telegraphs had come into operation. When Queen Caroline was about to return from the Continent, after the accession of George IV., Dowling went to France to record her progress for the "Observer." On the day before the Queen arrived, Dowling, at the request of her principal attendants, agreed to bring her dispatches to England, put to sea in an open boat, pulled by five Frenchmen, and succeeded in arriving in London with the first news, although, owing to the night being stormy, he was nearly twelve hours in crossing the Channel, having had to make a long stretch up the French coast before he could attempt it with safety.

In 1824, Dowling became editor of "Bell's Life in London," and to his unceasing exertions, during eighteen years, was largely ascribed the success of that journal. He claimed to have been the author of the plan on which the new police system was organized, the details of which, even to the names of the officers, inspectors, serjeants, etc., were published by him in "Bell's Life" nearly two years before they were brought forward for public adoption by Sir Robert Peel. Dowling was for many years Chairman of the

Board of Guardians of the Strand Union, London, and Trustee and Manager of the Holborn Estate Charity of the parish of St. Clement Danes. He died on 25th of October, 1852, from paralysis and dropsy.

The house of Vincent Dowling, senior, in College Green, was, for a considerable time, an office of the Royal Exchange Insurance Company.

John Allen, a mercer, of No. 36 College Green, was tried and acquitted of high treason, at Maidstone, in 1798. In 1803 he engaged deeply in Robert Emmet's plans, after the failure of which he was concealed by friends, who put him into a cask, which they shipped to France. He entered the French army, and rose, by his services, to the rank of Lieutenant. His gallant conduct, under the Duke d'Abrantes, at Astorga, where he led the forlorn hope, was rewarded by a colonelcy; he was subsequently taken prisoner by the Spaniards, and after his liberation by exchange, he joined Napoleon in 1813. In the succeeding year the English Government specially demanded that Allen should be given up to them, but the French soldiers, to whose custody he had been committed, connived at his escape, after which he retired to Normandy, where he passed the latter part of his life.

Towards 1776 a proposal was made to erect a

monument to Swift on College Green, and, about 1772, the building of Law Courts in this locality was contemplated.

The General Post-office of Dublin was removed, in 1783, from Fownes'-court to the south-eastern side of College Green. While the Irish Post-office was under the control of England, its expenditure exceeded its revenue, and its affairs were so badly managed that many considerable places possessed no post-office, and others were so poorly supplied that a letter by a cross post was most uncertain. In the County of Kerry there was but one post-office, and Leitrim possessed none whatever. Between Limerick and Cork, a distance of fifty miles, the post took a circuit of one hundred and fifty miles; letters between Cork and Mallow, fourteen miles by direct road, were carried by way of Clonmel, thus making the post route eighty miles. These defects were not remedied while the Post-office was under English management, but after Ireland had asserted her independence, the Irish Parliament passed an Act, in 1783-84, establishing "one general letter-office and post-office in some convenient place within the city of Dublin, with sub-offices throughout this kingdom, from whence all letters and packets whatsoever to and from places in Ireland or beyond the seas, might be with speed and expedition sent, received, and despatched"; and

enacting that the persons nominated Postmaster-General of Ireland, secretary, treasurer, accountant-general, resident surveyor, and controller of the sorting-office, should receive their appointment by letters patent under the great seal of Ireland. The office of Postmaster-General of Ireland was, in 1784, conferred on James Viscount Clifden, in conjunction with William Brabazon Ponsonby; John Lees being at the same time appointed Secretary.

Under Irish local management the annual gross receipts of the Post-office increased from £40,115 10s. 1d. in 1786, to £77,473 17s. 11d. in 1799.

The General Post Office in College Green was an extensive building, in height four stories, each of which, except the lowest one, contained eight windows in front, the Secretary's house being located next to Grafton-street.

The General Post Office was removed, in 1818, to Sackville-street; and on the ground in College Green on which it had stood, George Home erected the "Royal Arcade," which was burned in 1837. A portion of its site is now occupied by the National Bank and the adjacent buildings.

The taverns and coffee-houses on College Green were the "Parliament Coffee-house" (1706); "Jack's Coffee-house" (1706); the "Bear Tavern" (1741), in which the Charitable Musical Society for the relief of distressed families

held their meetings. It was also much frequented by the Collegians, and in it the "Brethren of the Select Club" (1753) usually assembled on the first Friday of every month; Hughes' Club, No. 28 (1787), which was subsequently kept by Patrick Connor.

A newly-erected edifice, extending from the corner of Anglesey-street to Foster-place, designed by the eminent architect, Francis Johnston, for "Daly's Club," was opened on the 16th February, 1791, with a dinner of the members, among whom were most of the Peers and gentry of Ireland. The house was furnished in an elegant manner, with fine lustres, inlaid tables, and marble chimney-pieces; the chairs and sofas were white and gold, covered with rich "Aurora silk." For the convenience of members, a foot-path across Foster Place led from the western portico of the Parliament House to a door afterwards converted into a window, on the eastern front of the Club-house, opening on a hall and staircase, the latter communicating with the principal portions of the edifice on College Green. Many extravagant scenes of gambling and dissipation were said to have been enacted by the members of the "Hell-fire Club," and similar societies who assembled within the building. The magnificence of Daly's Club-house excited the surprise and admiration of travellers, who concurred in declaring it to be the grandest

edifice of the kind in Europe:—"The god of cards and dice," said a writer in 1794, "has a temple, called 'Daly's,' dedicated to his honour in Dublin, much more magnificent than any temple to be found in that city dedicated to the God of the universe."

A rent of six hundred pounds per annum was paid for the premises on College Green by Daly, who was also lessee of the Curragh Coffee-house, in the town of Kildare, where he died.

His successor in College Green was Peter Depoe, who continued Manager of the Club until 1823; and the building is now occupied by various offices.

The statue of William III., on College Green, erected at the cost of the city of Dublin, was inaugurated with the following ceremonial, on July 1, 1701, which was kept as a public holiday, with the joy-bells ringing, and all the shops in the city closed. The Lord Mayor, aldermen, sheriffs, masters, wardens, and common councilmen of the city, having assembled at the Tholsel at 4 p.m., walked thence in formal procession to College Green, preceded by the city musicians, and by the grenadier companies of the Dublin Militia. Some time after the civic officials had reached College Green, the Lords Justices arrived, and were conducted through a line, formed by grenadiers, to the statue, round which the entire assembly, uncovered, marched three times; the

kettle-drums, trumpets, and other music playing on a stage erected near the front of the monument. After the second circuit, the Recorder delivered an eulogy on King William, expressing the attachment of the rulers of Dublin to his person and government: on the conclusion of which oration a volley was fired by the grenadiers, succeeded by a discharge of ordnance. At the termination of the third circuit round the statue, the Lords Justices, the Provost and Fellows of Trinity College, with Williamite noblemen and gentry, were conducted by the Lord Mayor, through a file of soldiers, to a large new house on College Green prepared for their reception, where they were entertained, the ordnance again discharging twice while they drank the King's health and prosperity to Dublin. The surrounding crowds were regaled with cakes thrown amongst them, and several hogsheads of claret were placed on stilts and set running. The Lords Justices, attended by the civic officers, then proceeded in their coaches to the Lord Mayor's house, where an entertainment was prepared for them, the nobility, and ladies; after which fireworks were discharged, and the night concluded with the ringing of bells, illuminations, and bonfires.

The erection of the statue by the Mayor and Sheriffs was commemorated in local poems, which were circulated in print through the city.

The statue, executed in London, by Grindling Gibbons, is composed of lead, of about a quarter of an inch in thickness, supported on an internal framework of iron, the King's head and portion of the extremities being solid. On the southern side of the pedestal is inserted a white marble tablet, containing the following inscription, engraved and gilt:—

“GULIELMO TERTIO;
MAGNÆ BRITANNIÆ, FRANCIÆ ET HIBERNIÆ
REGI,
OB RELIGIONEM CONSERVATAM;
RESTITUTAS LEGES,
LIBERTATEM ASSERTAM,
CIVES DUBLINIENSES HANC STATUAM
POSUERE.”

A similar tablet on the northern side of the pedestal is inscribed as follows:—

“INCHOATUM
ANNO DOM. MDCC.
ANTONIO PERCY, EQUITE AURATO PRÆTORE.
CAROLO FORREST, }
JACOBO BARLOW, } VICECOMITIBUS.
ABSOLUTUM
ANNO DOM. MDCCI.
MARCO RANSFORD, EQUITE AURATO PRÆTORE.
JOHANNE ECCLES, }
RADULPHO GORE, } VICECOMITIBUS.”

From the year 1691, the 4th of November, being the anniversary of the birth and landing of William III. in England, was annually observed in Dublin with great solemnity. After the year 1701 the rendering of homage to the King's statue became an important part of the day's ceremonies, which were as follow:—In the morning the English flag was displayed on the tower at Dublin Castle; the guns in the Phœnix Park were fired, answered by volleys from the corps in the barracks, and by a regiment drawn up on College Green; all the bells in the town rang out. At noon the Lord Lieutenant held a levee at the Castle, whence, about 3 p.m., a procession was formed, the streets from the Castle being lined with soldiers. The procession, composed of the Viceroy, Lord Mayor, Sheriffs, Aldermen, Lord Chancellor, Judges, Provost of Trinity College, Commissioners of Revenue, and other civil and military officers, together with those who had been present at the Castle, moved through Dame-street and College Green to Stephen's Green, round which they marched, and then returned in the same order to College Green, where they paraded thrice round the statue, over which, after the procession had retired, three volleys of musketry were discharged by the troops. Sir Constantine Phipps, while Lord Justice, during the reign of Queen Anne, endeavoured to abolish this custom by refusing to join in the procession, but

he was frustrated in his design by the High Sheriff, William Aldrich, a violent Ascendancy partisan, who placed himself at the head of the assemblage and led them through the usual circuit, leaving Sir Constantine almost deserted in the Castle. In the early part of the eighteenth century the spirit of Jacobitism which existed in Dublin, combined with a love of mischief, and a desire to revenge the insult offered to the college by the King's back being turned towards it, provoked repeated indignities upon the statue. It was frequently found in the mornings decorated with green boughs, bedaubed with filth, or dressed up with hay; it was also a common practice to set a straw figure astride behind that of the King. On the night of Sunday, the 25th June, 1710, some persons covered the King's face with mud, and deprived his Majesty of his truncheon. On the following Monday the House of Lords at Dublin resolved—"That the Lord Chancellor, as Speaker, do, as from this House, forthwith attend His Excellency, and acquaint him that the Lords being informed that great indignities were offered, last night, to the statue of his late Majesty King William, of glorious memory, erected on College Green to show the grateful sense this whole kingdom, and particularly the city of Dublin, have of the great blessings accomplished for them by that glorious Prince, have made this unanimous reso-

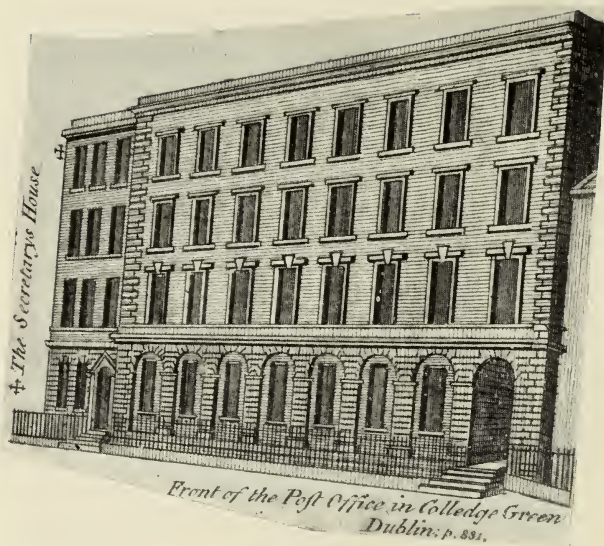
lution, that all persons concerned in that barbarous fact are guilty of the greatest insolence, baseness, and ingratitude; and desire His Excellency the Lord Lieutenant may issue a proclamation to discover the authors of this villainy, with a reward to the discoverer, that they may be prosecuted and punished accordingly."

One hundred pounds from the Government and fifty from the city were consequently offered for the discovery of the iconoclasts; the House of Commons returned the Duke of Wharton, then Viceroy, their thanks for his prompt conduct on the occasion; and the statue was repaired at the expense of the Corporation.

On the 17th of August, the day of the Franchises of Dublin, the truncheon was restored to the statue in the presence of the Lord Mayor, at the head of the twenty-four guilds of the city, who all marched by in good order, well mounted on horseback. On the same day the Parliament voted unanimously the thanks of the House to the Lord Mayor, Sheriffs, and citizens for their great care and zeal, in repairing that noble monument of their gratitude to their late deliverer. Late in the same night a great many gentlemen went in chairs to the "statue, and on their knees drank many noble and loyal healths, among them the Queen's, the glorious and immortal memory of King William, the Duke of Marlborough's, etc."

The defacement of the statue was discovered to have been the work of Graffon, Vinicome, and Harvey, three young students of Trinity College, Dublin, from which they were consequently expelled. Harvey effected his escape, but Graffon and Vinicome confessed their guilt, and were condemned, on the 18th November, 1710, to six months' imprisonment, each to pay a fine of £100, and to be carried, on the 19th November, at 11 a.m. "to College Green, and there to stand before the statue for half an hour, with this inscription on his breast: 'I stand here for defacing the statue of our glorious deliverer, the late King William.'" The latter part of the sentence was remitted by Richard Ingoldsby, Lord Justice, and their fines were reduced to five shillings, on the following petition, a copy of which is preserved in the manuscript Rule Book of the Court of King's Bench, Dublin:—

"John Graffon of Dublin, gentleman, and William Vinicome, fined £100 each. They state that it was the great misfortune of them, the petitioners, the night that the statue of King William on College Green was defaced, to have, contrary to the former course of their lives, indulged themselves too freely in drinking, on the news of the surrender of Douay: that, returning late that night to the College of Dublin, in company of one Thomas Harvey, who had also been



POST OFFICE, COLLEGE GREEN, DUBLIN.

with them drinking, and passing by the said statue, the said Harvey proposing to get up to the statue, the said Graffon and Vinicome dissuaded him from it; yet he persisted in the frolic, Vinicome, not being sensible of the evil consequence of the fact, was drawn in, by Harvey's instigation, to assist him. That Graffon, though under great disorder at that time, yet was so far from concurring in that fact, that he went away towards the Round Church, and, coming back again, found they had taken the truncheon from the statue: that, next day, when the said Graffon and Vinicome came to a sense of what they had done, they were seized with confusion and sorrow for their folly, and being swayed by the notions they had of the dishonourableness of the character of an informer, they omitted their duty of discovering it on the proclamation issued to that effect; and afterwards one Markham having, by insinuation and artifices, obtained a confession from the said Vinicome, and discovered the same, and had the same Graffon and Vinicome apprehended and prosecuted, aggravating several circumstances of the crime, beyond what really they were; and that Graffon and Vinicome have been severely punished by the College, to the utter ruin of all their hopes, from the relation they had to that venerable body; and have been also most severely sentenced in the Queen's Bench to an infamous punishment, besides

imprisonment, and such a fine as they are in no way able to pay, and have already suffered about three months' imprisonment, in miserable circumstances, to the great hazard of their health, and with so great expense and inconvenience that they can scarcely hope to recover from the ill effect."

On the 11th of October, 1714, "some profligate persons disaffected to his Majesty's Government, did, in the night-time, offer great indignities to the memory of King William, by taking out and breaking the truncheon in his statue." The aggressors on this occasion do not appear to have been discovered, although for their discovery the Government offered a hundred pounds, supplemented by fifty pounds from the city. The statue was repaired at the expense of the Corporation, who caused a watch-house to be erected contiguous to it, and applied to Government for sentinels for its protection.

The Boyne, Enniskillen, Aughrim, and other Williamite associations, formed in Dublin in the first half of the last century, were accustomed, on their anniversaries, to march under arms through the city to College Green, where, with drums beating, colours flying, and with green boughs and orange cockades in their hats, they drew up in military array round the statue, and having discharged a general volley of small shot, proceeded in regular order to hear a sermon at one of the

parish churches, after which they retired to partake of a banquet provided for the occasion, where they toasted the "glorious, pious, and immortal memory of the great and good King William." In 1765 the statue was taken down and replaced on a stone pedestal of greater elevation than the former pediment; being, however, usually encircled by hackney-chairs, and having a cobbler's stall fixed on its steps, it began to be regarded as an obstruction to the then confined passage through College Green. The watch-house, located on its eastern side, was inefficient to protect its base from being perpetually covered with filth, in consequence of which nuisance to the neighbourhood a proposal was made to remove it to the Barracks.

After the formation of the Volunteers, however, the statue gained importance from their annual musters in its vicinity. These commenced on the 4th of November, 1779, when all the bells in the city were rung at the opening of the day, and the citizens appeared decorated with orange ribbons.

At 10 o'clock in the forenoon the different bodies of Volunteers of Dublin City and County, consisting of the cavalry, commanded by their own officers: the corps of the City and Liberty, to the right of the County, commanded by the Duke of Leinster; and the County of Dublin

corps, commanded by Captain Gardiner, assembled at St. Stephen's Green, and, having made a proper disposition, with drums beating and colours flying, they marched in files through York-street, Aungier-street, Bishop-street, Bride-street, Werburgh-street, Castle-street, Cork-hill, and Dame-street, till they arrived at College Green, where they arranged themselves around the statue of King William, in the following order:—

The Volunteers took their ground, and surrounded the statue at half-past 12 o'clock. They were preceded by the Castleknock troop of Light Horse: uniform, scarlet faced with black, helmets and black plumes; also by Sir John Allen Johnston's Rathdown Light Horse, mounted on fine hunters: uniform, scarlet with black facings, helmets with red plumes, white waistcoats.

They were immediately followed by the Dublin Volunteers, under the command of the Duke of Leinster: blue uniform lined with buff, red collars and red edgings, buff waistcoats, etc., the grenadiers with feathers, and the infantry with caps and plumes; 200 men with two pairs of colours, one of which had been recently presented by the Duke, with the motto of "The 12th October, 1779."

The Liberty Volunteers, commanded by Sir Edward Newenham: uniform, blue edged with

orange, buff waistcoats, etc.; colours orange and blue, with oak boughs in their hats; 180 men. Lawyers' Company, under the command of Counsellor Pethard: uniform, scarlet, white waistcoats, etc.; 80 men. Goldsmiths' Company, under the command of Counsellor Caldbeck: uniform, blue, edged with buff, buff waistcoats, etc., and colours; 70 men. This corps brought their train of two field-pieces to the Green, where they fired several rounds, and wrought their pieces with much address. Merchants' Company: uniform, blue, faced with red, white waistcoats, etc.; 170 men; colours, orange, with Hibernia endeavouring to support her harp, and grasping the cap of Liberty. Barony of Castleknock, Luke Gardiner, Esq., Captain Commandant; 130 men; scarlet faced black, white breeches and waistcoats; colours, etc. Barony of Coolock, Richard Talbot, Esq., Captain; 150 men; scarlet faced with black, white breeches and waistcoats. Uppercross Fusiliers, John Finlay, Esq., Captain; uniform, scarlet faced with black, white waistcoats and breeches; 30 men. The whole being upwards of 900 men. At the discharge of a rocket, and taking the word of command from the Duke of Leinster, they fired three grand discharges, beginning with the Dublin Volunteers on the north side, and followed by the County Volunteers on the south, receiving the word of command from Captain

Gardiner. After this there was a discharge of small cannon, which was placed in the centre, and the whole body of Volunteers then separated. The statue and pedestal of King William were painted, and to the shields of the four sides were hung the following labels, in large capital letters: 1. "Relief to Ireland." 2. "The Volunteers of Ireland; Motto: 'Quinquaginta mille juncti, parati pro patria mori.'" 3. "A short Money Bill,"—"A Free Trade—or else!!" 4. "The glorious Revolution."

At every discharge of the musketry repeated huzzas were given by the surrounding multitude; after which the Lord Lieutenant, nobility, and gentry paraded round the statue. The regular troops then fired three volleys, and the day concluded with illuminations.

The proceedings, on the 4th November, 1779, formed the subject of a painting by Francis Wheatley, which has been engraved by Collyer, and is now in the National Gallery of Ireland, Dublin.

The following contemporary notices exhibit the proceedings of the Volunteers on College Green in the four years subsequent to 1779:—

"At 10 o'clock in the forenoon [4th November, 1780], the several Volunteer Corps of this city and county assembled in St. Stephen's Green, under arms, in order to celebrate the anniversary

of the birth, and landing in England, of King William the Third.

“At 11 a detachment of Gardiner’s Light horse was despatched to wait upon the Earl of Charlemont (who was appointed General for the day) at his house in Palace-row; and, in an hour after, the appearance of the General at the Green being announced by a rocket, he was saluted by the cannon; he then, accompanied by his aides-de-camp, Mr. Yelverton and Mr. Stewart, rode along the line, who, as he passed, did him military honours. This done, the General put himself at their head, and marched the army to College Green, where, having taken post round the statue in the usual manner, a grand *feu-de-joie* was fired.

“The Duke of Leinster, Lord Trimleston, Mr. Gardiner, Sir Edward Newenham, Sir Allen Johnston, Mr. Talbot, Mr. Deane, Colonel Caldebeck, etc., etc., appeared at the head of their respective regiments and companies, whose excellent order and discipline deserve the highest praise.

“Shortly after the Volunteer Army retired, the Royal Army from the barracks took their place in College Green, and also fired a *feu-de-joie*.

“The whole concluded with a grand procession of coaches, in which were his Excellency the Lord Lieutenant, the Right Hon. the Lord Mayor and Sheriffs, the nobility and great officers of state.

The Volunteer army had all orange cockades, and the caparisons of the horses were likewise decorated with orange ribbands."

"Yesterday morning [4th November, 1781], the following City and County corps of Volunteers, of cavalry and infantry, viz.: Cavalry—Dublin Union, County of Dublin Light Dragoons, Rathdown County of Dublin Carbineers, Lord Powerscourt's Carbineers, Donore Horse, Sir James Tynte's Light Dragoons. Infantry: Dublin, Goldsmiths, Merchants, Lawyers, Liberty Rangers, Independent Dublin, Builders, North and South Coolock, Uppercross Fusiliers, the Newcastle and Donore Union; and Colonel Calbeck's train of artillery: having determined to celebrate the birth and landing of William III. of glorious memory, assembled at St. Stephen's Green (as the 4th fell on Sunday), where they were reviewed by the Right Hon. the Earl of Charlemont, from whence they proceeded to College Green, attended by Colonel Calbeck's artillery, which fired three rounds of eleven guns each over the statue, and was answered by as many volleys from the several corps, who were drawn up round the statue, after which they marched to the Royal Exchange, where they dispersed. There was a continual rain all the day, which greatly disappointed a vast number of spectators who were assembled on that occasion.

“The following inscriptions, in large characters, were hung upon the pedestal of the statue of King William when the Volunteers paraded in College Green:—

“1. ‘The Volunteers of Ireland.’ 2. ‘Expect a real Free Trade.’ 3. ‘A Declaration of Rights; a Repeal of the Mutiny Bill, &c., or else †††.’ 4. ‘A glorious Revolution.’”

“Yesterday [4th November, 1782] being the anniversary of the birthday of William the Third, the several corps of cavalry and infantry of the County and City of Dublin met, at 10 o’clock, on Stephen’s Green, where they paraded under the inspection of their revered General, the Right Hon. the Earl of Charlemont, and from thence they marched in grand divisions through York-street, Aungier-street, Bishop-street, Kevin-street, the Coombe, Meath-street, Thomas-street, Dirty-lane, Queen’s-bridge, Arran, Inns’, and Ormonde-quays, Essex-bridge, Parliament-street, and Dame-street to College Green, where they formed a square around the statue of King William, and fired three volleys that would have been applauded even by the veteran, Frederick the Third of Prussia, though the greatest disciplinarian in the world. After which the different corps dined together, and spent the remainder of the day with that harmony and hilarity which did honour to independent citizens, and loyal subjects. The regulars likewise fired

three excellent volleys in honour of the day. On the pedestal of William the Third's statue appeared the following inscriptions:—

“On the west side was—‘The Volunteers of Ireland by persevering will [*on the south side*] overthrow the Fencible scheme [*on the east side*], procure an unequivocal Bill of Rights, and [*on the north side*] effectually establish the Freedom of their Country.’”

“This day [4th November, 1783] the troops mustered at the Exchange and other parades, and were entirely formed in the Green by 12 o'clock, when the General, Lord Charlemont, entered the field, escorted by Gardiner's troop of horse, and was received by the whole with the usual honours. The troops afterwards filed off, and marched through the principal streets and quays of the city, and formed the whole in College Green, round the statue of King William, and fired three of the best *feux de joie* that ever rent the air.

“After the Volunteers had quit College Green, the troops in garrison lined the streets, from the Castle to College Green, and his Excellency the Lord Lieutenant, attended by an escort of horse, and a vast number of the nobility and gentry in their carriages, went round Stephen's Green. After their return to the Castle the army fired three rounds, which were answered by the guns at the salute battery in the Park. Around the

statue of King William were labels, in large characters, with the following inscription: 'The Volunteers of Ireland, having overturned the cadaverous simple Repeal, must now effectuate an equal representation of the People.'

In 1783, the erection of an ornamental water basin on College Green, at the cost of £1,200, was contemplated, but at the suggestion of Milne, the eminent engineer, a public fountain was constructed, at an inconsiderable expense, in the western portion of the pedestal of the statue.

The spirit of union for the objects of reforming Parliament and emancipating the Catholics becoming widely disseminated among the people, led them to reflect upon the anomaly of rendering annual homage to the memory of a Prince who had been instrumental in suppressing the chief branch of their commerce; and whose name had been connected in Ireland with the various acts of oppression perpetrated on those who sought to exercise liberty of conscience. Desirous of no longer outraging the feelings of their Catholic countrymen, the Volunteers discontinued their annual procession round the statue on the 4th of November, 1792, on which day some of them appeared on parade with green cockades, instead of the orange ribbons which they had previously worn. During the panic of the Government in 1793, it was rumoured that

the signal for the rising of the people was to be the pulling down of the statue of William III.

The statue regained its original notoriety when religious and political rancour was revived after the formation of the Orange Association in 1795, on the medals and certificates of which representations of this monument were engraved.

On the 12th of July and 4th November, the statue was annually coloured white, decorated with orange lilies, and with a flaming cloak and sash; the horse was caparisoned with orange streamers, and a bunch of green and white ribbons was symbolically placed beneath its uplifted foot. The railings were also painted orange and blue; and every person who passed through College Green on these occasions was obliged to take off his hat to the statue. The annual decorations were at the expense of the Corporation, to which the paraphernalia were supplied, for many years, by William MacKenzie, a bookseller, residing on College Green, who was known in the city as the "man milliner to King William." These exhibitions produced much political acerbity. During 1798 the sword was wrenched from the side of the statue. Walter Cox, by trade a gunsmith, subsequently editor of a magazine and secret agent for Government, attempted to file off the King's head, but he was fain to decamp without effecting his object, and deep traces of his work were

found in the neck of the statue. In 1805, the 4th of November falling on a Sunday, the usual procession was postponed to the ensuing day.

At midnight on Saturday, the 3rd of the month, the watchman on duty on College Green was disturbed at his post by a painter, who stated that he had been sent by the city decorator to prepare the statue for the approaching ceremony, adding that the apprehended violence of the people had rendered it advisable to have this office performed at night. Having gained access to the monument, the artist plied his brush industriously for some time, and, on descending, requested the watchman to take care of the painting utensils left on the statue, while he repaired to his employer's warehouse for some material necessary to complete the decoration. The night, however, passed away without the return of the painter; and at daybreak on Sunday the statue was found completely covered with an unctuous black pigment, composed of tar and grease, most difficult to remove, the vessel which had contained the mixture being suspended from a halter tied round the King's neck. This act caused violent excitement among the Orange Societies in the city, but, fortunately for himself, the adventurous artist was not discovered, and the affair was chronicled in a street ballad.

The usual ceremonies were performed round the monument on the Monday after this affair;

but in the succeeding year the Duke of Bedford, then Lord Lieutenant, refused to sanction the procession by his presence. The annual decorations were, notwithstanding, regularly supplied; but the practice of firing volleys over the statue was discontinued; and Sir Abraham Bradley King, Lord Mayor in 1820-21, endeavoured unsuccessfully to abolish the observance altogether.

Immediately before the visit of George IV. to Ireland, it was agreed that the Protestants and Catholics of Dublin should, during his Majesty's stay, lay aside their party differences and assemble together at a public banquet to entertain the King. This arrangement was nearly dissolved by some persons dressing the statue, as usual, on the 12th of July, 1821; a reconciliation was, however, effected by the Lord Mayor's declaration that it had been done in defiance of his orders, and without his knowledge.

At half-past 4 o'clock in the morning of Friday, the 12th of July, 1822, a body of Orangemen marched in procession to College Green bearing the customary paraphernalia, with which they proceeded to decorate the statue, as usual, amid cheers and vociferations. At that early hour, and during the day, several persons expressed their disapprobation of the exhibition. Towards nine in the evening a considerable crowd had collected round the statue, and much

excitement prevailed, the mob having seized and beaten an Orangeman who had drawn a cane-sword. About 10 o'clock the four lamps surrounding the statue were demolished, and a few active young men rapidly mounted the pedestal, tore down the Orange insignia and flung them in the kennel. At this juncture the Orangemen, aided by a detachment of police and yeomanry, having obliged the populace to retire, took up their station round the monument, and with shouts of triumph which alarmed the neighbourhood maintained their position, obliging all passengers to take off their hats to the statue. At 11 p.m. these proceedings terminated. A party of yeomanry in uniform unrobed the statue, and the trappings were removed in a hackney-coach to a tavern in Werburgh-street, which had formed the head-quarters of the Orangemen during the day.

Several persons were severely wounded during this affray, and there being reason to apprehend that dangerous results might ensue on the next 4th of November, the Lord Mayor, John Smith Fleming, issued a proclamation on the 21st of October, 1822, prohibiting the "decoration of the statue, or affixing thereto any emblem, ornament, or device whatever, with a view to the approaching anniversaries." Since the promulgation of this decree the annual processions and decorations have been abandoned.

The last demonstration here was during Lord Anglesey's viceroyalty, when the Repeal procession of the Trades of Dublin, headed by the barrister who subsequently held the office of Attorney-General to her Majesty at Gibraltar, marched round the statue of William, on their way to present an address to Daniel O'Connell, at Merrion-square. William Cobbett was said to have expressed his conviction that there never would be peace in Dublin until this statue had been demolished. The latest, as well as the most ingenious and successful assault on the statue was made in 1836. During the month of March of that year three attempts were made to blow it up. Thomas Smith, a watchman, stationed at Trinity College gate, on one of these occasions discovered a lighted match attached to the statue and removed it with his pole. On a closer examination he found, in a hole upon the horse's side, a nail joined to a long hempen string, one yard of the latter being on the exterior, and two yards in the interior of the body of the leaden horse. The discovery was duly reported at the watch-house, and, although it was then under the control of a Conservative Corporation, no precautionary steps were taken. On the night of Thursday, the 7th of April, 1836, at a few minutes past twelve o'clock, a light appeared suddenly on the northern side of the statue, and immediately afterwards the figure of the

King was blown several feet into the air with a deafening explosion, extinguishing the lamps in College Green and its vicinity. The figure fell at a considerable distance from the pedestal in the direction of Church-lane; its legs and arms were broken, and its head completely defaced by the fall; the horse was also injured and shattered in several places. The mutilated figure was next day placed in a cart and conveyed to College-street police-office, where it was deposited in the hall while an investigation was held relative to the circumstances connected with the outrage. The inquiry, however, elicited no important information, except that on a careful examination of the riderless horse a hole was found bored in its back, between the right hip and the saddle skirt; and as there was no appearance of gunpowder having been placed in its body, it was concluded that the agency of fulminating silver had been employed. The occurrence for some time furnished the newspapers and ballad-singers with an interesting theme. The Catholics charged the Orangemen with the offence, while the latter repelled the imputation and ridiculed a meeting held by the Liberal party on the 25th of April, in the Exchange, for the purpose of "expressing indignation at the outrage on the statue of King William III., and of devising means of bringing the perpetrators to justice." Rewards of £100

and £200 were offered respectively by the Lord Lieutenant and the Corporation for the detection of the iconoclast, who was not discovered, and the secret was kept until the term of the information expired. The Corporation issued notices that they would receive proposals from contractors to restore the statue, and the damages having been repaired King William was reinstated in his seat, and exposed to public view on the 1st of the following July.

During the Mayoralty of Daniel O'Connell, in 1842, the statue was coloured as bronze, and in the succeeding year the pedestal was cleared of the numerous coatings of paint with which it had been covered. The railings, with the fountain on the western side, have been removed; and, at the expense of the Corporation of the city, the statue was repaired in 1855, and again in 1889.

A statue of Henry Grattan, by John Henry Foley, the eminent Dublin sculptor, was erected on College Green in 1867.

In "Church Lane," contiguous to College Green, was published the "Volunteers' Journal," the first number of which appeared on the 11th of November, 1783. John Williams, who assumed the pseudonym of "Anthony Pasquin," edited, for a time, the "Volunteers' Journal." A number of it, issued on the 5th of April, 1784, was voted to be libellous by the House of Commons, who committed its publisher, Matthew

Carey, to Newgate on the Speaker's warrant, and petitioned the Viceroy to have prosecutions instituted against the writers, printers, and publishers of the paper. Carey, disguised as a female, eluded the Government officers, and settled in Philadelphia, where he married, established himself as a book-seller, and eventually became one of the most considerable publishers in America. On his death his sons succeeded to his establishment.

At No. 4, Church-lane, was the office of the "Press," a newspaper established by Arthur O'Connor in 1797, when the Irish people were suffering under the Governmental administrators in Ireland, whose soldiery had recently demolished the "Northern Star," the only journal in Ireland which dared to publish accounts of their atrocities.

The objects which the "Press" proposed to effect were detailed in it as follows:—

"To extinguish party animosities, and introduce a cordial union of all the people on the basis of toleration and equal government; to call into action all that was noble and generous in the minds of Irishmen individually, as a sure means of rendering them collectively a great and happy nation; to class Ireland in the scale of nations, and to give her an imperial place on the map of Europe; to assert and maintain her commercial rights, flagrantly encroached on by

British monopoly; to inculcate those maxims of economy and liberty, without which no nation can be grand or respectable; to open new channels for industry, and the employment of our people in manufactures and in commerce, in our fisheries and our collieries, which, in complaisance to the sister, or rather mistress nation, are doomed to continue unworked; to infuse notions of pure morality into the minds of the rising generation, and to recommend an attention to the mild virtues of religion; to increase the quantum of public happiness; to impress indelibly on the mind that, next to the love of God, the love of country should have a place in the human breast; and finally, if not too presumptuous, or a project utterly impracticable, to procure a reform in the crying and manifold abuses of Government."

"I," wrote Arthur O'Connor, "could cite myriads of facts to substantiate the suppression of the publication of the enormous atrocities committed by the Government; but I will confine myself to the mention of one, which has come within my own knowledge. Whilst I was confined in the Tower [at Dublin Castle], the soldiers who were stationed all around it fired up at the prison; and on being asked why they had fired without having challenged, or any pretext for so doing, they answered, 'that they had acted according to the orders they got.' As I was the

only person confined in the prison, no doubt could remain that these orders were issued for the purpose of assassination. A gentleman, who had been an eye-witness of the attempt, took a statement of facts to the 'Evening Post,' which was at that time esteemed the least corrupted paper in Dublin; but the editor told him, that fearing his house and his press might experience the fate of the 'Northern Star,' he would not insert it; although the next day not only that print, but every other paper in town, contained an account of the transaction, in which there was not one word of truth, except the admission that the shots had been fired. From the moment I was enlarged from the Tower," adds O'Connor, "I determined to free the Press from this dastardly thralldom, that the conduct of those Ministers might be faithfully published."

The United Irish Society, as a body, had not any concern in the "Press," which was the individual undertaking of O'Connor, its controller and editor. The nominal proprietor was Peter Finerty, who issued its first number on Thursday, the 28th of September, 1797. The paper, large in size, contained sixteen columns, was published on Tuesdays, Thursdays, and Saturdays, and sold originally at two-pence, subsequently at two-pence halfpenny per number. The thirteenth number of the "Press," on the 26th of October,

1797, contained a letter signed "Marcus," addressed to the Lord Lieutenant, Earl Camden, arraigning him in forcible language for not having extended clemency to William Orr, whose execution had caused a profound sensation throughout Ireland. Orr was an independent Presbyterian landholder in the county of Antrim; the crime for which he was executed was the alleged administration of the oath of brotherhood of the United Irish Society. After the trial, the witnesses against him were found to have committed perjury; the jurors swore that they had been intimidated and intoxicated by Crown officials; and the judge made ineffectual efforts to have his life spared.

The letter signed "Marcus," in the "Press," was believed to have been written by Mr. Dean Swift, and in consequence of its publication, Government issued a warrant against Finerty, who was arrested by Major Sirr at the office of the "Press," carried to the Castle guard-house, and thence escorted to Newgate. At his trial, on the 22nd of December, 1797, Finerty was defended by Fletcher, Sampson, and Curran. The latter's speech on this occasion contained several remarkable passages. The jury returned a verdict of guilty, and Finerty, on being put to the bar to receive sentence, made the following observations in his address to the judge:—

"Among the epithets which the learned coun-

sel so liberally dealt out against me, he was pleased to call me 'the tool of a party.' However humble I may be, I should spurn the idea of becoming the instrument of any party, or any man. I was influenced solely by my own sense of the situation of the country, and have uniformly acted from that feeling of patriotism, which I hope it is not yet considered criminal to indulge; and, I trust, the general conduct of the 'Press' has fully evinced to the people, that its object was truth, and the good of the nation, unconnected with the views and unwarping by the prejudices of any party. If I would stoop to become the tool of a party, I might have easily released myself from prosecution and reward; and this would have been clearly illustrated, if your Lordship had suffered the persons summoned on my trial to be examined. I have been now eight weeks in confinement, during which I have experienced the severest rigours of a gaol; the offence was bailable, but it was impossible for me, from the humility of my connexions, to procure bail to the amount demanded; probably, had any person stood forward, he would have been marked; and, sensible of that, I preferred imprisonment to the exposure of a friend to danger. But, not content with my imprisonment and prosecution, it seemed the intention of some of the agents of the Government to render me infamous. For this purpose about three weeks

since, I was taken from Newgate, which ought at least to have been a place of security to me, at seven o'clock in the evening, by what authority of law I know not, to Alderman Alexander's office, and it was there proposed to me to surrender the different gentlemen who had favoured the 'Press' with their productions, particularly the author of 'Marcus.' Every artifice of hope and fear was held out to me. After a variety of interrogations, and after detaining me there until two o'clock in the morning, I was despatched to Kilmainham under an escort, where, being refused admittance, I was returned to Newgate; from whence, about eleven o'clock on the same day, I was again taken to Alderman Alexander's, where I underwent a similar scrutiny until three o'clock, when the Alderman left me, as he said, to go to Secretary Cooke, to know from him how he would wish to dispose of me, or if he desired to ask me any questions. At eight in the evening, the Alderman for whom I was obliged to wait, was pleased to write to one of his officers to have me remanded to prison. In the course of this extraordinary inquisition, I was threatened with [public whipping] a species of punishment to a man educated as I have been, in the principles of virtue and honesty and manly pride, more terrible than death; a punishment which I am too proud to name, and which, were it now to make part of my sentence, I fear, although I hope I am no coward,

I should not be able to persuade myself to live to meet.—With respect to the publication which the jury has pronounced a libel, the language of which is undoubtedly in some instances exceptional, it," continued Finerty, "was received in the letter-box by my clerk, who generally went to the office earlier than I, and, taking it to the printing-office, it was instituted, and the whole impression of the paper worked off before I saw it; but on remonstrating with the author, he produced to me such documents as put the truth of the statement beyond question; and these documents were yesterday in court, and would, combined with the testimony of the witnesses present, if your Lordship had permitted their examination, have amply satisfied the jury of the facts. Whatever punishment you please to inflict," concluded Finerty, "I trust I have sufficient fortitude, arising from my sense of religion, and of the sacred cause for which I suffer, to enable me to bear it with resignation."

The Court sentenced Finerty to imprisonment for two years, to stand in the pillory for one hour, to pay a fine of twenty pounds, and, at the expiration of his confinement, to give security for his good behaviour for seven years. Pursuant to the sentence, Finerty, on the 30th of December, 1797, stood for an hour, with great equanimity, in a pillory opposite the Sessions' House in Greenstreet, attended by some most respectable citizens,

and surrounded by a large collection of people, who, admiring his determined refusal of all overtures to act dishonestly, testified their respect by the observance of a marked silence, which was preserved till they applauded him when, on descending from the pillory, he addressed the spectators, observing:—"My friends, you see how cheerfully I can suffer; I can suffer anything, provided it promotes the liberty of my country."

On the conviction of Finerty, Arthur O'Connor published a letter in the "Press," addressed to the Irish Nation, stating that as, by Act of Parliament, a printer condemned for libel could be deprived of his property in the paper in which it had been inserted, it had become necessary that on the instant another proprietor should come forward to save the Irish Press from being put down. "To perform that sacred office to this best benefactor of mankind," wrote O'Connor, "has devolved upon me; and, rest assured, I will discharge it with fidelity to you and our country, until some one more versed in the business can be procured. Every engine of force and corruption has been employed by these Ministers into whose hands, unfortunately for the present peace and the future repose of the nation, unlimited power has been invested, to discover whether I was the proprietor of the 'Press.' Had they sent to me, instead of lavishing your money

amongst perjurers, spies, and informers, I would have told them, what I now tell you; I did set up the 'Press,' though in a legal sense I was not the proprietor, nor did I look to any remuneration; and I did so because from the time that, in violation of property, in subversion of even the appearance of respect for the laws, and to destroy not only the freedom of the Press itself, the present Ministers demolished the 'Northern Star'—no paper in Ireland, either from being bought up, or from the dread and horror of being destroyed, would publish an account of those enormities which those very Ministers had committed.—In regarding the Press as the great luminary which has dispelled the darkness in which mankind lay brutalized in ignorance, superstition, and slavery; regarding it as that bright constellation which, by its effusion of light, is at this moment restoring the nations amongst whom it has made its appearance to knowledge and freedom; whilst I," continued O'Connor, "can find one single plank of the scattered rights of my country to stand on, I will fix my eyes on the Press as the polar star which is to direct us to the haven of freedom. With these sentiments engraved on my heart; alive to the honest ambition of serving my country; regardless whether I am doomed to fall by the lingering torture of a solitary dungeon, or the blow of the assassin, if the freedom of the Press

is to be destroyed, I shall esteem it a proud destiny to be buried under its ruins."

From the date of Finerty's conviction, the name of Arthur O'Connor was substituted for that of the former as publisher of the "Press." Amongst productions of high literary merit which appeared in the columns of the "Press" was the poem, entitled "The Wake of William Orr," written by William Drennan, M.D., a frequent contributor to this paper:—

"Here our brother worthy lies;
Wake not him with women's cries;
Mourn the way that manhood ought—
Sit in silent trance of thought.

"God of Peace, and God of Love,
Let it not Thy vengeance move;
Let it not Thy lightnings draw—
A nation guillotined by law.

"Hapless nation! rent and torn,
Thou wert early taught to mourn:
Warfare of six hundred years!
Epochs mark'd with blood and tears!

"Hunted thro' thy native grounds,
Or flung reward to human hounds;
Each one pull'd and tore his share,
Heedless of thy deep despair.

"Hapless nation! hapless land!
Heap of uncementing sand!
Crumbled by a foreign weight;
And by worse, domestic hate!

"God of Mercy! God of Peace!
 Make the mad confusion cease;
 O'er the mental chaos move;
 Through it speak the light of love.

"Who is she with aspect wild?
 The widow'd mother with her child;—

"Angel of this sacred place,
 Calm her soul, and whisper peace;
 Cord or axe, or guillotine,
 Make the sentence,—not the sin.

"Here we watch our brother's sleep;
 Watch with us, but do not weep;
 Watch with us thro' dead of night,
 But expect the morning light."

In the "Press" also appeared Drennan's poem :

"When Erin first rose from the dark swelling flood,
 God blessed the green island and saw it was good."

Among the contributors to the "Press" were Thomas Russell, Robert Emmet, John Sheares, and Thomas Addis Emmet, who, under the signature of "Montanus," wrote eleven "Letters from the Mountains, being a series of letters from an Old Man in the country to a Young Man in Dublin." Thomas Moore, in his seventeenth year, contributed anonymously to the "Press" an "Extract from a poem in imitation of Ossian,"

and his first prose essay, a letter, signed "A Sophister," addressed to the Students of Trinity College. Portions of the latter production were subsequently appended to the Report of the Secret Parliamentary Committee, for the purpose of showing the excited state of public feeling at the period. It is now impossible to discover the writers of all the articles in the "Press." The box for the articles was generally so full, that the editor had but to select, without troubling himself with the names of the authors. Charles Phillips mentioned that he had every reason to believe that Curran was among the number of the contributors to the "Press."

John Stockdale, at the reere of whose house in Abbey-street was the printing-office of the paper, was in February, 1798, committed to Kilmainham Gaol by the House of Lords, and condemned to pay a fine of £500, in consequence of a publication disapproved of by the Peers having appeared in the "Press." After the arrest of Arthur O'Connor in England, the career of the "Press" was terminated by a military force, which seized and destroyed its office and materials, under the direction of Government, to prevent the publication of the sixty-eighth number on Tuesday, the 6th of March, 1798. It contained a letter signed "Dion," written by John Sheares, and addressed to Lord Chancellor Clare as "the author of coercion." Two sides of the newspaper

containing this letter had been printed before the descent of the soldiers, who made a prize of the impression and circulated it rapidly at a greatly advanced price.

A volume entitled "The Beauties of the Press," containing the principal articles which had appeared in the Journal, was published in 1800, with the imprint of Philadelphia. Peter Finerty, on the termination of his imprisonment, settled in London, and became connected with the "Morning Chronicle." In 1811 he was confined for eighteen months for his writings against Lord Castlereagh, which he justified personally in Court, and published his Case, including the law proceedings against him, and his treatment in Lincoln Gaol: 8vo, 1811. Finerty was regarded as one of the ablest reporters of his time. He died at Westminster, 11th May, 1822. aged 56 years. John Philpot Curran held Finerty in high esteem, and the latter was one of the few admitted to Curran's funeral.

II.

MONASTERY OF AUGUSTINIAN HERMITS.—CROW'S
NEST.—THE DUBLIN PHILOSOPHICAL SOCIETY.—
CROW-STREET. — MUSIC-HALL. — THE THEATRE
ROYAL.

ON that portion of the southern bank of the River Liffey at present occupied by Cecilia-street and the northern part of Crow-street, a monastery was erected about the year 1259 by a member of the family of Talbot, for friars of the order of Augustinian Hermits.

Few records have survived of this establishment, which was stated to have been of considerable extent. The site, with the church, belfry, hall, dormitory, gardens, meadows, houses, and other possessions, were by Henry VIII. granted to Walter Tyrrell, merchant, of Dublin.

Tyrrell's heirs assigned the site of the monastery to William Crow, to whom had been granted by patent, in 1597, the offices of Chirographer and chief Prothonotary to the court of Common Pleas in Ireland. Crow was removed from the Chirographership in 1604, having absented himself in England without the King's license: but,



SIR WILLIAM PETTY, KNT.

in 1605, his Majesty, considering that he "was fit and expert" in the office, re-granted it to him. together with the Clerkship of the King's Silver in the same court, for levying fines.

In an unpublished inquisition, dated January 20, 1627-8, we find mention of "one large garden with one capital messuage thereupon lately built by William Crow, Esq., lying in St. Andrew's parish, in the suburbs of the city, and in the occupation of the said William Crow, abutting or adjoining unto the King's pavement or street called Dame-street on the south, and upon the lane going to the river of the Liffey on the west." At that period the grounds of the late Monastery were occupied by several other houses and gardens, amongst which was the residence of Sir George Sexton, abutting on Dame-street; and on the bank of the river had been built various houses called "Usher's," the access to which was by a lane from Dame-street.

In "Crow's Nest," a name apparently applied to William Crow's mansion, were held the offices of the Survey of Forfeited Irish lands, undertaken for the Government in December, 1654, by Dr. William Petty, founder of the Lansdowne family.

Notwithstanding innumerable obstacles, Petty completed the survey in thirteen months, according to his contract, "with such exactness, that there was no estate, though

but of sixty pounds a year, which was not distinctly marked in its true value, maps being likewise made of the whole performance." In June, 1637, having obtained the release of his sureties, Petty delivered into the Exchequer "all books, with their respective maps, well drawn and adorned, being duly engrossed, bound up, and distinguished, placed in a noble depository of carved work."

On this subject Sir Thomas Larcom observed:—"It would be no easy task in our own day to accomplish, in thirteen months, even a traverse survey in outline of five millions of acres in small divisions, and it was immeasurably greater then. It stands to this day, with the accompanying Books of Distribution, the legal record of the titles on which half the land of Ireland is held; and for the purpose to which it was and is applied, it remains sufficient." After the completion of the "Survey," the distribution of the forfeited lands was carried on in "Crow's Nest" under the superintendence of Petty, in conjunction with whom, Vincent Gookin and Major Miles Symmer, "persons of known integrity and judgment," were appointed Commissioners. The entire weight of the arduous task, however, fell on Petty, who avers that his life in "Crow's Nest" was little better than incarceration; "for the daily directing of near forty clerks and calculators, cutting out work

for all of them, and giving answers as well to impertinent as pertinent questions, did lie chiefly upon the Doctor." The lots for the forfeited lands appear to have been drawn by children out of hats, and disputes were perpetually occurring relative to the profitable or barren tracts assigned to the various claimants. "In truth," observed Larcom, "it is difficult to imagine a work more full of perplexity and uncertainty than to locate thirty-two thousand officers, soldiers, and followers, with adventurers, settlers, and creditors of every kind and class, having different and uncertain claim on lands of different and uncertain value, in detached parcels sprinkled over two-thirds of the surface of Ireland."

Petty's diligence was such that, "when upon some loud representations, the Commissioners of the Forfeited Lands in Ireland would refer to him, the stating of all that had passed, which seemed to require a week's work, he would bring all clearly stated the next morning to their admiration." How Petty contrived to fulfil the different duties of the various government appointments which he held is explained by his habit of retiring early to his lodgings, "where his supper was only a handful of raisins and a piece of bread. He would bid one of his clerks, who wrote a fair hand, go to sleep; and, while he eat his raisins and walked about, he would dictate to the other clerk, who was a ready man at short-hand.

When this was fitted to his mind, the other was roused, and set to work, and he went to bed, so that next morning all was ready."

"Many curious traditions," says Crofton Croker, "are current in Ireland respecting the manner in which Elizabethan and Cromwellian grants have been obtained from their soldiers by the native Irish. An estate in the south of Ireland, at present worth a thousand a year, was risked by a trooper to whose lot it fell, upon the turn-up of a card, and is now commonly called the 'Trump-acres.' And an adjoining estate of nearly the same value was sold by his comrade to the winner for 'five Jacobuses (five pounds) and a white horse.' A singular story is also told of a considerable property having been purchased for a silver tobacco-stopper and a broad-sword."

The Dublin Philosophical Society took, in 1684, rooms for their meetings at "Crow's Nest," then belonging to an apothecary named Wetheral, where they established a Botanic garden, formed a Museum, and erected a laboratory, under the direction of Dr. Allan Mullen, who dissected an elephant in Essex-street, in 1681. At the first meeting of the Society in their rooms in "Crow's Nest," held on the 14th of April, 1684, William Molyneux showed the company an experiment of viewing pictures in miniature with a telescope, on the

theory and practice of which he read a paper. Mr. St. George Ashe, afterwards Provost of Trinity College, read a discourse concerning the evidence of mathematical demonstration; he also produced a stone curiously wreathed like a screw of a very fine thread, promising to procure more figured stones from a place he had lately visited in the country. Dr. Mullen gave an account of experiments he had lately made on dogs, on blood, and on rennet. Dr. Huntington read an account he had written of the porphyry pillars in Egypt. A letter was read from Mr. Aston, Secretary of the Royal Society of London, containing Dr. Lister's account of the Baroscope, and the first of November was fixed for the annual anniversary meeting of the Society.

In December, 1684, Sir William Petty, the President, brought in a paper, enumerating forty instruments requisite to carry on the designs of the Society. He likewise ordered, that hereafter, at every meeting, an experiment in natural philosophy should be tried before the company, and that the President should appoint on the foregoing Monday what should be tried on the Monday following, and the persons to try it; that accordingly a fit apparatus might be made.

Immediately after its formation, the Society placed itself in communication with the Royal Society of London, to which abstracts of its proceedings, experiments, and discoveries were

regularly transmitted. The Royal Society remitted half the subscriptions of those of its members who belonged to the Dublin Philosophical Society.

Petty was succeeded in the Presidentship of the Society by Viscount Mountjoy, and the Hon. Francis Robarts. The Secretaries subsequent to Molyneux were Mr. St. George Ashe, and Edward Smith.

In a letter to the Secretary of the Royal Society of London, accompanying the minutes of the Society at Dublin, from the 6th of July to the 10th of August, 1685, the Secretary wrote: "I am ashamed I can make no better a return for your very acceptable communications: our company of late has been very thin, and people's heads so much diverted with politics, that next meeting I believe we shall adjourn till the term." William Molyneux, writing to Halley on the 6th of April, 1685, says—"I must confess we have been lately something idle, and several of our meetings have been employed by a young mathematical female in this place, bred up by one Mr. Tollet, a teacher of mathematics, and a most excellent learned man in that kind. The child is not yet eleven, and yet she hath given sufficient proofs of her learning in arithmetic, the most abstruse parts, algebra, geometry, trigonometry plane and spherical, the doctrine of the globes, chronology, and on the violin plays any-

thing almost at sight. As this is a most plain instance of the force and power of timely education, and of the reach that man has naturally, we have thought it worth our while to consider and examine it thoroughly; and indeed we find, at least, that the child seems to have no more natural inclination or delight in these things than ordinarily amongst children." St. George Ashe, in a letter written in March, 1685-6, mentions this girl as "prodigiously skilful in most part of mathematics, having been examined before the Dublin Society with severity enough in arithmetic, algebra, geometry, trigonometry, astronomy, chronology, speculative music and mechanics, in all which she answered with great readiness and judgment."

The Society's meetings, which, subsequent to November, 1686, appear to have been few and irregular, were brought to a termination by the dispersion of its members, on the commencement of the hostilities between King James and the Prince of Orange.

The last entry in the original Minute-book of the Society, preserved in the British Museum, is the account of the general meeting in 1686, at which Lord Mountjoy was elected President.

The "Dublin Philosophical Society" was re-organized in 1693, in Trinity College, where it continued to assemble for some years after its revival.

We find no further notice of "Crow's Nest" after the death, in 1730, of its proprietor, Col. Wetheral, an eminent Dublin apothecary.

A Music Hall, erected in Crow-street by a Mr. Johnston, and fitted up in an elegant style, was opened for the first time in 1731, with a "Ridotto" on a grand scale, attended by the principal nobility and gentry of Dublin, and a series of similar entertainments was continued here subsequently with much success, under the direction of Signor Arrigoni, an Italian composer and violinist. In February, 1731, soon after the opening of the building, a riot occurred between the gentlemen's servants and the chairmen, aided by the mob. The soldiers on duty being unable to disperse the crowd, a reinforcement was dispatched from the Main Guard. After some fruitless efforts to end the quarrel peaceably, the soldiers were obliged to fire upon the rioters, several of whom were thus killed or wounded, while the lamps and windows of the Hall were shattered to atoms.

Fashionable "Assemblies" and "Ridottos," attended by the Viceroy and the chief of the Dublin aristocracy, continued to be held weekly during the season in this Music Hall for several years after its opening. A lady's subscription to each of these entertainments was a British crown, and a gentleman's ticket cost half-a-guinea. The

doors usually opened at eight, the "buffets" at ten, and the supper-room at eleven o'clock.

The Charitable Musical Society, instituted for the relief of distressed families in Dublin, finding their members considerably increased, in 1742, removed their meetings from the "Bear" on College Green to Mr. Johnston's "large room" in Crow-street, where, on every Wednesday evening, a concert was performed by "several of the best hands in town, the room fully illuminated and disposed in the most convenient manner for the reception of the company, and the accommodation of the performers." The Society being desirous to make the entertainment as agreeable as possible, in order to render the charity promoted by it more extensive, gave notice that they would "permit their members to bring what number of ladies they pleased with them each night, and resolved to continue to do so, till they found themselves obliged, for want of convenient room, to limit themselves to a certain number to be admitted." The company were usually summoned to meet at 6 p.m., at half an hour after which the concert commenced.

Dublin owed the establishment of a Hospital for Incurables to the Charitable Musical Society of Crow-street. It agreed in 1743 to appropriate funds to that purpose, and fitted up a house, which was opened in 1744 for the reception of

such objects, and long mainly supported by the exertions of this body.

The character of some of the amusements at the Music Hall is illustrated by the following announcement in 1744:—"For the entertainment of the nobility and gentry, etc., at the Music Hall in Crow-street, on Tuesday, the 6th day of November, will be a new entertainment, called an Ambigu, to be prepared by Mr. Johnston: and for the better accommodation of all who intend him the honour of their company, he will have two bands of music, two dancing-rooms, two tea-rooms, and two card-rooms. The doors will be opened at seven, and the wine beauffets at nine o'clock, at assembly prices."

The Charitable Musical Society, in 1747, transferred its meetings to the "Philharmonic room in Fishamble-street." In the Music Hall in Crow-street, in 1751, were frequently held *ridottos* and assemblies; to some of the latter the admission was 2s. 8½d., the entertainments comprising dancing and cards, with tea and coffee. In July, 1751, as appears from the original lease in the author's possession, Peter Bardin let to John Baptist Murella, Joseph de Boeck, Stephen Storace, Daniel Sullivan, and Samuel Lee, for six years, at the annual rent of £113 15s., "the Hall, commonly called the Music Hall, on the north side of the street called Cecilia-street, near Crow-street, with the rooms

and apartments thereunto belonging, together with the use of the several goods and furniture." The lease also contains a special covenant, that Bardin should have two free tickets to pass two persons at all times during the term, to any part of the premises, to view any play, opera, or music-meeting, exhibited or performed there.

Subscription balls, conducted by John Whelan, were given in 1753 at the Crow-street Music Hall. There, in the following year, was exhibited by Mr. Rackstrow the series of anatomical wax works now preserved in Trinity College, Dublin, in the production of which forty years had been spent by Denoue, Professor of Anatomy to the Academy of Sciences at Paris.

Spranger Barry, the distinguished actor, having decided on embracing the propositions made to him when in Dublin in 1754, to build a theatre and settle there, treated for various plots of ground in the city but did not find any suitable site till May, 1757. His agent in Dublin then took a lease of the Music Hall in Crow-street, paying a fine of five hundred pounds, and an annual rent of fifty pounds. To admit the erection of a stage as ample and magnificent as that of Drury-lane, several contiguous lots of ground belonging to four different parties, were also taken, for which were paid fines amounting to £400, with an aggregate annual rent of £128. This ground, the Music Hall and the adjoining

premises, were taken on leases of 500 years, without any clauses of surrender; and one portion of the site was taken for a term of 900 years.

To carry on the work, which was too expensive for Barry's private resources, a subscription list was opened, and very soon filled; builders were contracted with, materials bought, the Music Hall thrown down, and the new edifice rapidly erected. The total expenditure, including decorations, furniture, wardrobe, and machinery, exceeded £22,000.

The first twenty subscribers of fifty pounds each to the new building were entitled to the primary claims upon it, with 5 per cent. interest for their money, and free tickets. The second subscription was of twenty persons at twenty-five pounds each, upon Barry's personal security, each to have a free ticket till paid off.

The foundation of Crow-street Theatre was, it has been truly observed, "a foundation of misfortune to many." "On the site where Crow-street Theatre was built, once stood," says John O'Keeffe, "a fabric called the Music Hall. I recollect seeing this building: the front, with great gates, faced the end of Crow-street. While the foundations of Crow-street Theatre were preparing on this spot, I, amongst other boys, got jumping over them, little thinking," adds the dramatist, "that on the very stage then erecting

would, in process of time, rise my own fabric of the Castle of Andalusia."

The erection of Crow-street Theatre was strongly opposed by the proprietors of the Smock-alley and Aungier-street play-houses, who petitioned Parliament to limit the number of theatres, as in London; and that, as two were deemed sufficient for the metropolis of Great Britain, Dublin should be restricted to one. Charles Macklin, who, for a short time, took some interest in the Crow-street house, published a reply to these representations.

Henry Woodward, an English comedian of high reputation, and possessing some property, was induced to become Barry's partner in the new Theatre. We are told that Woodward "was certainly the most eligible man Barry could fix upon. He knew that he could fill a large and desirable, though difficult, list of parts in comedy; and his skill and performance in pantomimes would render double service to the scheme."

The dimensions of the new Theatre were as follows:—Length of the house in the clear, 131 feet; breadth, 50 feet 9 inches; breadth of the stage between box and box, 36 feet 6 inches; depth of the stage 90 feet, to which might be added 45 feet; depth of the pit, 26 feet, to which might be added 9 feet. There was also a commodious box-room, large enough to hold the

entire company that could sit in the boxes, whence they immediately retired at the end of the play, as to a drawing-room, to converse till called to their carriages.

Spranger Barry was born in Skinner-row, Dublin, where he began his life as a silversmith, and made his first appearance on the stage at Smock-alley in 1744. As head of Covent-garden Theatre, he subsequently for several years played in competition with Garrick; and London was divided on the merits of the rival tragedians. One of his contemporaries said that "there never was, perhaps, an actor who altogether was so much indebted to nature as Barry. As far as figure will warrant the expression, he was certainly the finished portrait of man. His person was noble and commanding; his action graceful and correct; his features regular, expressive, and rather handsome: his countenance, naturally open, placid, and benevolent, yet easily wrought to the indications of haughtiness and contempt; but in the softer expressions of tender and feeling emotions he principally excelled. His voice was finely calculated to aid his appearance. It had melody, depth, and strength; there was a burst of grief in it, which was peculiar to himself. In the last act of 'Essex,' where the officers were preparing for his departure, and where he pointed to his wife, lying on the ground, with—'Oh! look there,' his manner of expression was so

forcible and affecting, that the whole House always burst into tears. He saw the effect, and often used the cause, sometimes rather improperly. In expressing the blended passions of love, tenderness, and grief, Barry stood unrivalled. With such abilities, it would be difficult to point out which character was his masterpiece. But it is generally given to his 'Othello.' It was a performance which could not be transcended. His address to the Senate was superior to that of any man who ever spoke it. His various transitions, in the jealous scenes of that character, were beautiful beyond description. The vanquisher of Asia never appeared to more advantage in representation than in the person of Barry: he looked, moved, and acted the hero and lover in a manner that charmed every audience that saw him: he gave new life and vigour to a play which had lain neglected since the death of Delane. His Marc Anthony had innumerable beauties: indeed, his very appearance in this magnificent Roman, who lost the world for love; in the young conquering Macedonian hero; and in every other character in that line,—he was equal to what the most romantic imagination could paint."

"Of all the tragic actors," wrote Thomas Davies in 1780, "who have trod the English stage for the last fifty years, Mr. Barry was unquestionably the most pleasing. Since Booth

and Wilks, no actor has shown the public a just idea of the hero or the lover; Barry gave dignity to the one, and passion to the other: in his person he was tall, without awkwardness; in his countenance handsome, without effeminacy; in his uttering of passion the language of nature alone was communicated to the feelings of an audience. If any player deserved the character of an unique, he certainly had a just claim to it. Many of the principal characters in our best plays must now either be suffered to lie dormant, till another genius like him shall rouse them into life and spirit, or the public must be content to see them imperfectly represented. It has been said that Colley Cibber preferred his 'Othello' to the performance of Betterton and Booth in that part; and I should not wonder at it; for they, I believe, though most excellent actors, owed a great deal of their applause to art. Every word which Barry spoke of this, the greatest poet, seemed to come from the heart; and I well remember that I saw Colley Cibber in the boxes on the first night of Barry's 'Othello,' loudly applauding him by frequent clapping of his hands; a practice by no means usual to the old man, even when he was very well pleased with an actor. But indeed, the same heart-rending feelings which charmed the audience in 'Othello,' diffused themselves through all Barry's acting, when the softer passions predominated, in 'Jaffier,' 'Castalio,'



MR. WOODWARD.

‘Romeo,’ ‘Varanes,’ ‘Phocias,’ ‘Orestes.’ ‘Richard III.’ and ‘Macbeth,’ he should never have attempted, for he was deficient in representing the violent emotions of the soul; nor could a countenance so placid as his ever wear the strong impression of despair and horror. His ‘Lear,’ though not equal to Garrick’s perfect exhibition of that part, was, from the dignity of his figure, and his tenderness of expression, perfectly adapted to some scenes of the part, and very respectable. Booth, from a too classical taste, had no relish for the rants of ‘Alexander,’ and could never be prevailed upon to act that part which Montfort and Betterton had so highly graced. But Barry gave new vigour to the wild flights of the mad hero; he charmed the ladies repeatedly by the soft melody of his love complaints, and the noble ardour of his courtship. There was no passion of the tender kind so truly pathetic and forcible in any player as Barry, except Mrs. Cibber, who, indeed, excelled in the expression of love, grief, tenderness, rage, and jealousy, all I ever knew. Happy it was for the frequenters of the Theatre, when these two genuine children of nature united their efforts to charm an attentive audience.” “When Tom Chapman, an excellent comic actor, was present during some of the most pathetic scenes in the ‘Orphan’ between Barry in ‘Castalio,’ and Mrs. Cibber in ‘Monimia,’ he was so affected, that he

burst into tears. This," added Davies, "he told me was an involuntary act, of which he was not in the least ashamed; till he was assured by a critic, who sat next to him, that he ought not to have cried; and Chapman, though otherwise a sensible man, was fool enough to think the critic in the right."

The new Theatre in Crow-street was opened on the 23rd of October 1758 with Cibber's comedy, "She would and she would not," and although the attendance in other parts of the house was not very numerous on this occasion, a man was pressed to death in ascending the stairs of the upper gallery. Alarmed at the thinness of the first audiences, caused mainly by the pieces produced being acted by minor performers, the Manager, Barry, came forward as "Hamlet," and was enthusiastically received by numerous and brilliant audiences. Having obtained the appointment to the Deputy-Mastership of the Revels, the Managers gave Crow-street house the title of Theatre Royal; they also enjoyed the patronage of the then Viceroy, the Duke of Dorset, who, every week, with his Duchess, visited the Theatre, in which were first introduced performances on Saturday night, previously unusual in Dublin. To discharge a debt of £1,500, and to enlarge the building, Barry and Woodward, in June, 1759, borrowed £3,000 by mortgage on the Theatre and its con-

tents, giving one free ticket for each hundred pounds advanced, and binding themselves to the mortgages to exhibit fifty-two theatrical performances in every year.

On the re-opening of the Theatre in November, 1759, the Crow-street corps comprised some of the most eminent actors of the age, including, with the Managers—Barry and Woodward—Mossop, Foote, Dexter, Sowdon, Sparks, Mrs. Fitzhenry, and the handsome tragic actress, Anne Dancer, the pupil and subsequently the wife of Barry. The corps thus engaged by Barry and Woodward for Crow-street Theatre was the most numerous and most costly company ever collected in Dublin; their entertainments were produced in a style of great splendour and expense, all of which resulted in a deficiency to the Managers at the end of the season.

The receipts for one hundred and sixty-three plays acted during the season, ending 4th of June, 1760, amounted to £11,621 13s. 6½d., which, with £112 15s. paid by Government for four plays, made a total sum of £11,734 8s. 6½d. The receipts of the last fourteen plays were as follows:—

1760.		£	s.	d.
May 7,	Barbarossa; Mossop's Benefit,	...	133	11 6
„ 9,	Winter's Tale,	...	109	19 2
„ 10,	Julius Cæsar,	...	94	10 5
„ 12,	Winter's Tale,	...	40	17 11
„ 14,	Julius Cæsar, second night,	..	30	15 4
„ 16.	Conscious Lovers; Freemasons' night	149	c	3

1760.			£	s.	d.
May 17,	Recruiting Officer; Command,	...	57	18	1
„ 19,	Double Dealer,	...	12	15	8
„ 22,	Provoked Husband; Mrs. Abington,	...	129	4	10
„ 23,	Othello,	...	59	7	4
„ 28,	Richard III.,	...	29	12	7
„ 29,	Earl of Essex,	...	65	3	3½
„ 30,	The Revenge,	...	45	7	10
June 4,	Committee; Government Play,	...	4	6	8
	For ditto, from Government,	...	22	15	0
Total produce of fourteen nights,			£985	5	10½

Mrs. Abington formed the great attraction at Crow-street in 1760. In that year, Mossop, withdrawing from the company, undertook the management of Smock-alley Theatre, having rejected the liberal propositions made by Barry and Woodward, who offered him a salary of one thousand pounds and two benefits whenever he wished to take them. From this separation of interests a most destructive rivalry sprang up between the Theatre in Crow-street and that in Smock-alley.

“It seemed to be laid down as a rule by the respective Managers, that, no sooner was a piece announced to be in rehearsal or for exhibition by the one, than the other strained every nerve, no matter with what propriety, to prepossess the public with an idea of its being preparing in a superior style by him, or boldly advertising the very piece on the same evening; sometimes, without an idea of its being performed, but merely to divide or suspend the general curiosity. The greatest piece of generalship manifested

through the whole of this doubtful contest was respecting the new tragedy of 'The Orphan of China,' written by Arthur Murphy; and at that time exhibiting with uncommon reputation in London. The great fame and popularity of this piece rendered it an object of peculiar attention to both theatres in Dublin; but to attain their object, they pursued quite different lines of conduct. The play being printed, was consequently in possession of both. Mossop observed a profound silence on the subject, and kept his design as much a secret as possible. The Managers of Crow-street, on the contrary, confident of their strength, but rather injudiciously, I should think, for several weeks, made a great parade of their intentions of producing it with a pomp and magnificence equal to that of Drury-lane; informing the public of the extraordinary expense they were at, in having all the dresses made in London, from models imported from China, and an entire new set of scenes painted for the occasion, in the true Chinese style, by the celebrated Carver, then deservedly in the highest reputation. When the expectations of the town were raised to the utmost pitch, and curiosity strained to the highest point, without the least previous hint dropped, most unexpectedly, early on Monday morning, January 5th, 1761, bills were posted up, announcing the representation of this much talked-of tragedy that very even-

ing at Smock-alley Theatre,—the scenery, dresses, and decorations entirely new, with this specious and popular addition, ‘The characters will be all new dressed in the manufactures of this kingdom.’ The truth was, they had bespoke dresses to be made in London, on the models of the Drury-lane habits; but had not the least expectation of their arriving in time. As they knew that everything depended on their producing it before the other house, certain they had not an equal chance on equal terms, the dresses and scenery of Crow-street being so much superior, they used every exertion possible. The tragedy was rehearsed three times a day, and Tracey, then tailor to the Theatre, working day and night on the dresses, they were completed in eight and forty hours. The event proved that they acted right. The ‘Orphan of China’ drew five tolerable houses in Smock-alley before they were able to get it out at Crow-street; and then it did not answer the expense they had been at. The dresses and scenery were truly characteristic, but the curiosity of the public had been in a great measure previously gratified. With respect to scenery, machinery, and decorations, Crow-street certainly was superior. Carver was then one of the first scene-painters in Europe; Messink the first machinist ever known in this kingdom; and Finny, their carpenter, had infinite merit. The greatest advantage the Crow-

street Managers obtained over their rivals was with their pantomimes, which they exhibited on the most extensive and finished scale, and in which the Harlequin of Woodward was decidedly the greatest on the stage." Of the ingenuity displayed by the machinists of Crow-street, an illustration has been left by O'Keeffe in the following description of Barry's appearance as "Alexander the Great" entering Babylon, which was produced to rival Mossop's ovation at Smock-alley, as "Coriolanus":—

"Alexander's high and beautiful chariot was first seen at the farther end of the stage (the Theatre stretching from Fownes'-street to Temple-lane). He, seated in it, was drawn to the front, to triumphant music, by the unarmed soldiery. When arrived at its station to stop, for him to alight, before he had time even to speak, the machinery was settled on such a simple, yet certain plan, that the chariot in a twinkling disappeared, and every soldier was at the instant armed. It was thus managed:—each man, having his particular duty previously assigned to him, laid his hand on different parts of the chariot: one took a wheel and held it up on high—this was a shield; the others took the remaining wheels: all in a moment wore shields upon their left arms: the axle-tree was taken by another—it was a spear: the body of the chariot also took to pieces, and the whole was

converted into swords, javelins, lances, standards, etc.; each soldier thus armed, arranged himself at the side of the stage, and Alexander standing in the centre began his speech. I," adds O'Keeffe, "have seen in my day operas, ballets, pantomimes, melodramas, etc., at Covent-garden, Drury-lane, the Haymarket, and the Opera House, but never saw anything to equal in simplicity and beauty this chariot manœuvre of Alexander the Great."

Dublin was kept in a state of commotion by the partisans of the rival Theatres. The Countess of Brandon, with her adherents, attended constantly at Smock-alley, and would not visit Crow-street; but Barry's tenderness in making love on the stage at length brought the majority of the ladies to his house. Of the scenes which commonly occurred during this theatrical rivalry, on nights when some leading lady had bespoke a play, and made an interest for all parts of the house, particularly by pit and gallery tickets among her trades-people, we have been left the following notice:—

"The great lady of the night goes early into the box-room to receive her company. This lady had sent out pit and gallery tickets to all her trades-people, with threatenings of the loss of her custom if they did not dispose of them: and the concern she was under, when the time was approaching for the drawing up of the curtain,

at the sight of the thin pit and galleries, introduced the following entertainment:—The lady was ready to faint; and after smelling-bottles were applied, she cried out ‘she was ruined and undone! She never would be able to look dear Mr. B. in the face any more, after such a shocking disappointment.’ At many of these repeated lamentations, the Box-keeper advanced, and said:—‘I beg your Ladyship will not be so disheartened; indeed, your Ladyship’s pit will mend, and your Ladyship’s galleries too will certainly mend, before the play begins!’ At which the lady cried, ‘Out, you nasty, flattering fellow! I tell you I’m undone, ruined and undone! that’s all! But I’ll be revenged; I am resolved I’ll pay off,—no—I’ll turn off all my saucy tradesmen to-morrow morning.”

Robert Aldridge, of Crow-street Theatre, was said to have never been surpassed in the various excellencies of Irish grotesque dancing. He composed a ballet called the “Irish Lilt,” made up of original Irish airs; also an entertainment called the “Tambourine Dance.” On a benefit night Aldridge’s pupil, Slingsby, made a startling display in this dance. A tall man, one of the performing figures, stood on a pedestal holding a tambourine aloft as high as he was able, and “Slingsby, dressed in character, dancing on, sprang up and kicked the tambourine out of the man’s hand, to the delight of the audience, and

the astonishment of his master, Aldridge. Barry, the Manager, being a spectator of this wonderful feat, asked Carmichael who he was: the Prompter answered,—‘Why, sir, it is little Simon Slingsby, the boy that you have seen here every night, and thought very little about.’ ‘Engage him; article him for any money,’ said Barry. Slingsby afterwards excelled all the Dancers even in Paris, where he performed before the royal family, and was the first dancer at Drury-lane Theatre. The rapidity of his motions was such, that the human figure was scarcely distinguishable: his forte was agility.”

O’Hara’s “Midas” was produced in 1762 at Crow-street, with the object of ridiculing the Italian burlettas at Smock-alley. In the first act of “Midas” was included the popular song:

“Pray, Goody, please to moderate the rancour of
your tongue.”

Mrs. Pritchard also appeared at Crow-street in the same year; but although the Theatre was visited weekly by the Lord Lieutenant, the financial results were unfortunate. Woodward objected to the cost of the tragedy processions indulged in by Barry, while the latter considered that his partner’s expenses in getting up pantomimes were excessive. Woodward, who had sunk some thousands of pounds in the Crow-street Theatre, finally retired

from it in 1762, and the partnership was terminated by a Chancery suit.

The sole management of the Crow-street Theatre now devolved upon Barry, who enjoyed the viceregal patronage of the Earl of Northumberland, and produced various operas, burlettas, with other musical entertainments.

A serious disturbance, attended with the loss of two lives, occurred at Crow-street Theatre in April, 1764, originating in a quarrel between two gentlemen and a number of the servants in waiting, who threw flaming flambeaux into the box-room, and by raising a cry of fire caused the whole audience to rush in terror from the house.

The Theatre was re-opened in November, 1764, and Barry, exhausting every stratagem, played "Macheath" in opposition to the performance of the "Captain" by Anne Catley then drawing large crowds to Smock-alley. Finding his personal exertions inadequate to replenish the empty treasury, Barry had recourse to the employment of dancing dogs and a monkey in a new pantomime. During the next season, although possessing an excellent company, the receipts of Crow-street Theatre continued exceedingly low, seldom reaching £30, and sometimes falling to £10 per night. A temporary relief was derived from the engagement of Thomas Sheridan, on the nights of whose performance the receipts averaged from

£131 to £171. Macklin also acted at Crow-street in 1765 and 1766 with much success, and produced here for the first time, under the name of the "True-born Scotchman," his well-known play, now styled the "Man of the World."

The following statement of the sums received by Macklin as his moiety during the engagement exhibits the amount of the receipts of Crow-street at this period:—

			£	s.	d.
1765.					
Nov. 28.	By command of Lord Hertford, the Merchant of Venice and Love <i>à la mode</i> produced to Macklin the moiety of	...	57	1	0½
Dec. 12.	By command—Rule a Wife and True-born Irishman	...	29	11	3
Dec. 23.	Rule a Wife and Love <i>à la mode</i>	...	32	9	9
Dec. 26.	Romeo and Juliet and True-born Irishman	...	13	6	9½
1766.					
Jan. 15.	Othello and True-born Irishman	...	17	3	0
Jan. 22.	Miser and Love <i>à la mode</i>	...	11	7	6
Feb. 7.	The True-born Scotchman (first time)	...	40	10	1
Feb. 14.	Idem	...	17	7	6
Feb. 15.	Idem	...	39	11	8
	A Benefit: True-born Scotchman	...	49	0	0
			<hr/>		
			£301	8	7

Barry's difficulties were augmented by his natural indolence and luxurious habits; but his persuasive powers were such that he was never known to fail in propitiating even those of his creditors who had been most obdurate and pressing in their demands. He at length, however, found

himself hopelessly involved; and although Dublin was wearied with the ruinous contest between the Managers of the rival Theatres, neither Barryists nor Mossopians were willing to resign their pretensions; but at length the superior genius of Mossop prevailed. "After a seven-years' contest, Barry was obliged to resign the field to his then, seemingly, more fortunate rival; having, during that time, experienced more chagrin, vexation, and disappointment, than imagination can well conceive. Harassed in mind and body, he had lavished so many years of the prime of his life, and, instead of reaping the fruits of such shining abilities as nature had blessed him with, had incurred debts he could never discharge, ruined many persons connected with him, and involved himself in difficulties which, during the remainder of his life, he could never surmount."

Crow-street Theatre was, in 1767, taken on lease by the rival Manager, Henry Mossop, from Barry, who allocated the income he derived, both from it and his professional emoluments, to pay his creditors, reserving to himself a proportion for his support; by this course he in a comparatively short period discharged liabilities to the amount of £8,000.

In December, 1767, Mossop, in the character of "Richard III.," came forward as the sole ruler of Crow-street House, which he retained till

obliged to give it up, in 1770, the opposition of the Theatre in Capel-street having proved so injurious to him, that, "although the idol of the town as an actor, and not censured as a Manager, he saw himself deserted by that public to whose services he had devoted those abilities so much admired."

After its surrender by Mossop, Dawson, Manager of the Play-house in Capel-street, took Crow-street Theatre, where he produced Thomas Sheridan, Spranger Barry, and his wife, with the favourite comedian, Isaac Sparks, and Macklin. Dawson was soon superseded in Crow-street by the Smock-alley Manager, Thomas Ryder, who gained £1,000 by a fancy ball, for which the Theatre was specially fitted up, under the patronage of leaders of the Dublin aristocracy who appeared at it attired in Irish manufacture.

By agreement, signed on the 7th of May, 1776, Spranger Barry let to Ryder for seven years, at the clear annual profit-rent of £450, the Theatre in Crow-street, its materials and appurtenances, with all Barry's right and title to perform and act in it all musical and theatrical entertainments according to letters patent. Ryder was bound, during the term of this lease, "not to perform or act, or cause to be performed or acted, any musical or theatrical entertainment at or within any other place than within the said Theatre or Play-house." In addition to the

profit-rent of £450 to Barry, Ryder became liable for £188 annually to the subscribers, and £165 ground-rent, making, exclusive of taxes, a yearly total of £803, or £683, deducting £120, which the Government annually paid for the representation of four plays. The various stipulations of the agreement with Barry were secured by a bond of £10,000 from Ryder, whose improvements in the Theatre were noticed as follows:—

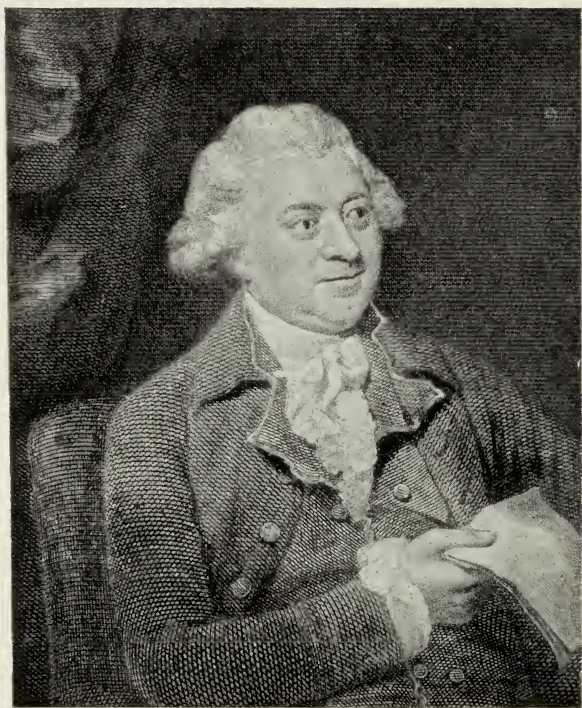
“Mr. Ryder has, it appears, consulted use as well as ornament in his changes: the boxes appear warm and comfortable; they are decorated upon an entire new construction; the seats covered with crimson, surrounded with gold lace, brass-nailed; the backs painted blue, and ornamented with glasses with lights, which have a wonderful effect; the pillars, with the breastwork round the galleries, are painted a marble colour, and give a light and easy appearance; the circular seat surrounding the pit is taken into the boxes, and thereby their extent is wonderfully increased.

“The lighted branches round the boxes and lattices are transposed from the centre between the pillars to the entablature over each pillar, so that this obstruction to sight is totally at an end. In the pit he has constructed the door at the entrance several feet beyond its former situation, by which means the wind cannot, as

formerly, annoy persons seated near the door; and everything appears neat and clean in the pit, which is new matted. The galleries, likewise, have been much altered; every opportunity for rendering them elegant has been made use of by the Manager, and they both have profited by the alteration. He has contrived to separate the green boxes over the lattices into closets, entirely from the gallery, which is now gay and lively; and they convey a neat warmth to that part of the house.

“The front of the Theatre has been neatly ruled and plastered, and the entrances at large into the house are extended infinitely to what they were; and from their cleanly appearance give a pleasure even in their passage. The Manager will open a temporary passage, upon crowded occasions only, from the box-room into the street, for the convenience of the ladies who wish to retire in private, unobstructed by the crowd, which formerly was dangerous.”

Sir Jonah Barrington, writing of the Theatres in his time, tells us:—“The Play-houses in Dublin were then lighted with tallow candles, struck into tin circles, hanging from the middle of the stage, which were every now and then snuffed by some performer; and two soldiers with fixed bayonets always stood like statues on each side of the stage, close to the boxes, to keep the audiences in order. The galleries were very



JOHN O'KEEFFE.

noisy and very droll. The ladies and gentlemen in the boxes always went dressed out nearly as for Court; the strictest etiquette and decorum were preserved in that circle; whilst the pit, as being full of critics and wise men, was particularly respected, except when the young gentlemen of the University occasionally forced themselves in, to revenge some insult, real or imagined, to a member of their body; on which occasions, all the ladies, well-dressed men, and peaceable people, generally, decamped forthwith, and the young gentlemen as generally proceeded to beat or turn out the residue of the audience, and to break everything that came within their reach. These exploits were by no means uncommon; and the number and rank of the young culprits were so great, that (coupled with the impossibility of selecting the guilty) the college would have been nearly depopulated, and many of the great families in Ireland enraged beyond measure, had the students been expelled, or even rusticated.”—
“The actresses both of tragedy and genteel comedy formerly wore large hoops, and whenever they made a speech walked across the stage and changed sides with the performer who was to speak next, thus veering backwards and forwards like a shuttlecock, during the entire performance. This custom partially prevailed in the Continental theatres till very lately.”

The usual prices of admission to the Dublin Theatres were:—Boxes and Lattices, 5s. 5d.; Pit, 3s. 3d.; First Gallery, 2s. 2d.; Second Gallery, 1s. 1d. The occupants of the latter portion of the house are alluded to in the once popular epilogue, entitled, “Bucks, have at ye all”:—

“Ye social friends of claret and of wit,
Where'er dispersed, in merry groups ye sit;
Whether below ye gild the glittering scene,
Or mount aloft there, on a bold *thirteen*.”

“In my day,” wrote O’Keeffe, “there was no half price at a theatre in Ireland. In Dublin no female sat in the pit; and none, either male or female, ever came to the boxes except in full dress: the upper boxes in a line with the two-shilling gallery, were the slips called pigeon-holes.

“The audience part of the Dublin Theatre was in the form of a horse-shoe. In Dublin oranges and nonpareils refreshed the audience. It was the invariable custom among the Dublin audience, when the hero died, to bring down the curtain by applause, and hear no more; such the compliment paid to their favourite. I do not mention this as exemplary; for, by this practice, the end of the play was lost to them. Not a line was heard of the fate of ‘Lady Randolph,’ and Horatio’s ‘Farewell, sweet Prince;’ or from ‘Malcolm,’ when receiving his Scottish crown and

allegiance; or from 'Richmond,' taking the spoils of Bosworth Field; or from the 'Prince' in Romeo and Juliet, condemning the feuds of two families, which disturbed the peace of the city." It was also the custom, when the principal character was to die, for two men to walk on with a carpet, and spread it on the stage for the hero to fall upon.

"The Green-rooms of Crow-street and Smock-alley were, with respect to the stage, on opposite sides: a circumstance most likely not thought of by the builders of theatres; but which makes a wonderful difference, as to consequences, to theatrical society, audience as well as performers. Crow-street Theatre had its Green-room on the Lord Lieutenant's side of the house; consequently, when the Viceroy commanded a play, as the entrance to his box was close to the Green-room (indeed, at its very door), it could not fail of producing an intercourse and acquaintance between the performers and the noblemen and others of rank and consequence, who attended the Lord Lieutenant. Previous to the curtain going up, and between the acts, and after the play, the men of fashion used to walk into the Green-room, and about among the actors; this practice was eventually no harm to the nobles, and in many instances of great service to the actors. The Green-room in old Covent-garden Theatre was in a similar situation; on the con-

trary, old Drury-lane and Smock-alley Theatres had their Green-rooms on the opposite side to the royal and viceregal boxes."

Thomas Sheridan averaged for himself nearly forty pounds per night during his last performances at Crow-street in 1776 and 1777. In the latter year, Vandermere and Waddy, two of Ryder's principal actors, deserting, took with them portion of the Crow-street company, and established a rival Theatre in Fishamble-street, to oppose which Ryder brought over Michael Arne and his wife, who performed "Cymon" and other operatic pieces with great success. Richard Brinsley Sheridan's comic opera of the "Duenna" was got up at great expense by the Fishamble-street company immediately after its appearance in London, but Ryder, having obtained the words by employing short-hand writers, produced it under the title of the "Governess," at Crow-street, giving new names to the *dramatis personæ*, and himself performing the "Jew," under the appellation of "Enoch." For this proceeding a law-suit was instituted against Ryder, which resulted in the discomfiture of his rivals, as the Judges decided that it was lawful to make memoranda of whatever was publicly exhibited for payment.

Spranger Barry died in 1777, and was buried in Westminster Abbey. Arthur Murphy, in the prologue to his comedy, "Know your own mind,"

performed at London in 1777, referred as follows to the recent death of Barry, the irresistible harmony and melody of the silver tones of whose voice were ever remembered by those who had heard the great actor in the zenith of his theatrical glory:—

“ Harmonious Barry ! with what varied art
His grief, rage, tenderness assail’d the heart !
Of plaintive Otway now no more the boast.
And Shakespeare grieves, for his Othello lost.
Oft on this spot the tuneful Swan expir’d,
Warbling his grief ; you listen’d and admir’d.
’Twas then but fancied woe ; now every Muse,
Her lyre unstrung, with tears his urn bedews.”

Many characters could be mentioned, in which Barry and his wife “swayed, at pleasure, the feelings of their audience, and bade sighs and tears alternate rise and flow. Amongst others, ‘Jaffier’ and ‘Belvedera,’ in ‘Venice Preserved ;’ but none can be named with ‘Essex’ and ‘Rutland,’ in Jones’s play of the ‘Earl of Essex ;’ in the celebrated scene in which the ring is mentioned, they fairly ‘drowned the stage in tears.’ And,” adds our author, “we have heard many a theatric veteran acknowledge, that although he had considered himself ‘stage-hardened,’ and as immovable as the bench that he sat upon, that he could not help shedding tears at this memorable scene.”

In the dramatic competition in England and

Ireland between Barry and Garrick, it was observed that with the audiences Garrick commanded most applause, but that Barry elicited most tears.

For the purpose of affording Barry's wife—the tragic actress—an opportunity to display her talents in comedy, Garrick composed a piece for her, entitled the “Irish Widow.” In it she acted with great applause the part of Sir Patrick O’Neale’s daughter, the Widow Brady, speaking throughout in an Irish accent with much humour and vivacity.

Garrick, in dedicating the “Irish Widow” to Mrs. Barry, wrote:—

“Your wishes produced the piece, and your performance has raised it into some consequence. You were before ranked in the first class of our theatrical geniuses, and now you have the additional merit of transforming the ‘Grecian Daughter’ into the ‘Irish Widow,’ that is, of sinking to the lowest note from the top of the compass.”

Barry, by his will, bequeathed to his wife the Theatre Royal in Crow-street, with the dwelling-house adjoining to it, and the ground adjacent, then unlet, together with the wardrobe, scenes, furniture, and other things belonging to the Theatre, with its rights, privileges, members, and appurtenances, and all his right, title, interest, property, and claim in and

to the same and every part of it, subject to the payment of two life annuities of £60 and £40 respectively to Anne Carter and Julia Carter, charged on the premises in 1768.

Barry's widow, after her marriage with Thomas Crawford, a handsome but impecunious barrister, allowed her talents to lie dormant, and merely walked through her parts, till, roused by emulation when Mrs. Siddons appeared at Smock-alley, she played "Belvidera," "Isabella," and other characters, as a rival to that actress. Anne Crawford, at this period, much older than Mrs. Siddons, was acknowledged as her superior in the pathetic, but regarded as inferior to her in the terrific.

Michael Arne and his wife performed again in 1779 various operas at Crow-street. During their engagement, Michael Kelly, then a boy, about to proceed to Italy, played for three nights, with much applause, the part of "Cymon," concluding his performances on the fourth night with a benefit, in which he acted "Lionel" to the "Jessamy" of the admirable performer, John O'Keeffe.

In December, 1779, the Commons of Ireland gave leave to bring before their House a "Bill for regulating the Stage in the city and county of Dublin." This Act was petitioned against by the Rev. Dr. Thomas Wilson, to whom large arrears were due on Smock-alley; by Anne

Crawford, executrix of Spranger Barry, as being calculated to injure her, with all others having claims on Crow-street house; and by Frances Benson, widow of William Benson, and other mortgagees on the same house. Thomas Ryder petitioned to be heard against the bill by his counsel at the bar of the House, and set forth that he had embarked his whole property in providing for the nobility and gentry of this kingdom the best entertainment, and the most eminent dramatic performers that could be procured; adding that the application then being made to Parliament to procure an Act for the regulation of, and an exclusive right for one Theatre only in Dublin, proceeded from persons, who, situate as the stage was then in both kingdoms, could promise no additional entertainments, but seemed rather stimulated merely by an interested view of monopoly. The Lord Mayor, corporation and citizens of Dublin also petitioned against the act, which they declared would be highly derogatory to the rights and privileges of the city by depriving their chief magistrate of a power to license plays, interludes, and pastimes within his Liberty for the entertainment of the public; and that there did not appear any necessity for the said law, as his Majesty exercised a power by his patentee, the Master of the Revels, to license a Royal Theatre wherever he might think proper. The

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proposed Bill was consequently for the time abandoned.

On the commencement of Daly's opposition in Smock-alley, Ryder opened Crow-street Theatre with Colman's interlude of the "Manager in Distress," assuming for his motto—"The less we deserve, the more merit in your bounty," as an answer to the inscription set up by Daly—" 'Tis not in mortals to command success, but we'll endeavour to deserve it." Of Ryder's merits and versatility notices have been left by English dramatic critics.

Among the actors at Crow-street at this period, one of the most respectable and most accomplished was Lady Morgan's father, Robert MacOwen, or Owenson, a native of Connacht, who had been first brought forward by Garrick, to whom he was introduced by Oliver Goldsmith. Owenson had been a pupil of Worgan, the English composer, and was an adept in Italian as well as in Irish music, and his stage personation of natives of Ireland was always received with applause.

The opposition in Smock-alley and his personal extravagance soon reduced Ryder to a state of such embarrassment that he was frequently unable to pay the salaries of the performers. On an occasion when the play was by command of the Lord Lieutenant, on the bell ringing for the curtain to rise, Clinch, one of the

players, came forward and announced that the Company, having been for some time unpaid, would not perform; the Viceroy and his suite consequently withdrew, immediately after which the play was proceeded with.

On hearing of this affair, the Manager, then confined to his room from severe illness, advertised that he would appear on the stage, and state his case to the public. When Ryder came forward on the appointed night, his appearance was so ghastly that the audience called the Prompter to bring him a chair, seated on which he read various documents, showing that the most clamorous performers were those who in reality had the least cause of complaint. Owenson made an effort to answer Ryder, but the audience would not listen to him, and, after the play commenced, each performer, on appearing, was either applauded or badly received, according to the report which had been made by the Manager.

Ryder soon afterwards became bankrupt, and was induced to join the company of Daly, his recent rival, reserving to himself exceptional privileges, including those of playing such characters and at such times as he pleased, with the liberty also of selecting any part he liked in every new piece.

On the retirement of Ryder, the management of Crow-street Theatre was undertaken by his

late partner, Thomas Crawford, who had to contend with many difficulties. His wife, the favourite tragic actress, widow of Spranger Barry, usually declined to appear on the stage till she had received payment, to furnish which the Manager was often obliged to collect the money as it was taken by the doorkeepers. The band, also, frequently mutinied for their arrears. The musicians not appearing on a night when the part of "Othello" was acted by Crawford, the latter left the stage between the acts, and supplied the want by himself playing in the orchestra on the violin, with the approval of the audience.

"Crawford's civil list was constantly in arrear; his ministers, from the first-rates down to the scene-shifters, murmured for lack of salaries; his purveyors out of doors relinquished their contracts and withheld supplies. Retrenchment became the order of the day, and pervaded all departments; and, to mend matters, he struck out a system of economics in the banqueting scenes, never before heard of in the annals of mock festivity. The stage suppers were supplied, not by the cook and wine merchant but by the property man; the viands were composed of timber and paste-board painted in character; and small beer and tinctured water substituted the cheering juice of the grape. The musicians

deserted the orchestra; and, in short, the whole system of food and payment were rapidly hastening to a state of as 'unreal mockery' as any of the fables of the tragic Muse. In this state of things an opera was announced; the entertainments to conclude with the farce of 'High life below stairs.' The harmonies of the first were entirely vocal, for the fiddlers and other minstrels refused to be instrumental to the entertainment of the night. In the farce the supper scene was supplied from the pantry of the property-man; and all the wines of 'Philip,' the butler, from 'humble Port to imperial Tokay,' were drawn from the pump or the beer cask. 'My Lord Duke' complained to 'Sir Harry,' that the Champagne and Burgundy tasted confoundingly strong of the water; and the Baronet, in turn, deplored the hardness of the wooden pheasants, and the toughness of the pasteboard pies. In the mock minuet, between 'My Lord Duke' and 'Lady Kitty,' the former observed, 'this was the first time he had the honour of dancing at a ball without music, but he would sing the air.' The gods in the upper gallery took the hint, and called out to the stage company to retreat a little, and they would supply the music. This was done, and in a minute was commenced a concert, woeful and detrimental, to the great terror of the audience, and the discomfiture of the Manager; for such a thunderstorm of benches,

bottles, chandeliers, and other missiles, covered the stage, that the remainder of the afterpiece was adjourned *sine die*, and the Theatre closed for several weeks."

Spranger Barry's relict, Anne, on her marriage with Thomas Crawford, reserved to herself both the Theatre bequeathed by her husband and her private property, over which it was agreed that she should have the sole control. Large arrears having been allowed to accumulate on the premises in Crow-street, the various landlords brought ejectments, and entered upon possession. Anne Crawford, then in England, after some negotiation with Richard Daly, Manager of Smock-alley, disposed of all her interest in Crow-street to him for a life annuity of £100, and in consideration of his undertaking to secure her against the various claims to which she, as executrix of Spranger Barry, was liable in connexion with the Theatre.

A prologue to the tragedy of "Oroonoko," written on the occasion of a new actress appearing at Crow-street in the character of "Imoinda" in November, 1784, referred to the previous Managers, and to the want of the appreciation of true merit on the part of Dublin people of that day. They ignored the talents of the tragic actress, Anna Yates, when she appeared there before acquiring eminence in England; while Miss Brent, who subsequently,

as an operatic performer, drew the largest houses ever known in London, was previously not only condemned, but hissed from the Dublin stage as an inferior singer.

An act prohibiting public dramatic performances except in a theatre held by patent from the Crown, was passed by the Parliament of Ireland in 1786. In that year Richard Daly obtained the appointment of Master of the revels, this office being granted in the form of a license or exclusive privilege, for the term of fourteen years to purchase or to rent ground, and to build thereon a theatre; to receive such sums of money as had been customarily given; to pay actors, etc., to remunerate himself for his expenses; to eject from the company of performers all disorderly people, whose salaries were thenceforward to cease; to avoid giving scandal to morals, to the police, to religion, or to the characters of clergymen, which were thereby termed sacred; and if he offended in this particular, and did not cease so offending upon notice given by the Lord Lieutenant, then this grant, privilege, and immunity, were to be null and void.

Daly expended upwards of twelve thousand pounds in rebuilding, repairing, decorations, and other incidental expenses connected with the Theatre, his improvements in which were detailed as follows:—

“Everyone who recollects the former appear-

ance of Crow-street Theatre, will, on his first entrance, be astonished at the complete metamorphosis it has undergone. It will be perceived also, instead of use being sacrificed to mere show, that conveniency reigns, united with brilliancy, throughout the whole theatre. To complete this great and expensive undertaking, Mr. Daly first formed the idea that the ceiling over the pit, as well as sounding-board above the orchestra, ought to be considerably raised. A thorough new roof being laid on the whole house has admitted of his adding, in the beautiful style of Covent-garden theatre, two tiers of green boxes above the lattices, and which are so very spaciouly and commodiously constructed, that in the upper tier the company can sit or stand, with full as much conveniency as in any part of the boxes. The agreeable manner in which this improvement first strikes every spectator, it is impossible by words to describe. Two noble boxes are also added, which have been effected by throwing the stage farther back, and of course has considerably enlarged the pit, and given the theatre a much more extensive and beautiful appearance. The frontispiece of the stage is brilliant beyond conception, presenting his Majesty's arms, wrought in a style of matchless splendour; the arms appear pendant to a fillet, on which is displayed the motto, 'We can't command success, but we'll endeavour to deserve it.'

“To give the Theatre an air of lightness, greater extent, comfort, and satisfaction, as well as to render it more elegant in construction, the Manager has adopted the plan of Drury-lane and Covent-garden, by lessening the Upper Gallery, and making its first row of seats to reach only over half the first gallery. 'Tis inconceivable what an airy appearance this gives to the house, and how light and pleasant the Middle Gallery now appears. Respecting the very essential point of lighting the Theatre, Mr. Daly appears to have gone to an immense expense. Two rows of glass chandeliers, with wax candles, dart such an effulgence round the brilliant circle, that the eye is greatly captivated, and the mind perfectly enlivened with the powerful lustre of the scene, to heighten which, the stage is illuminated with London patent lamps, which have not only the most brilliant effect, but are infinitely more pleasing to the sight, exclusive of many other agreeable circumstances, which the common oil lamps do not possess.

“In regard to the ornamental part of the Theatre, such as painting, gilding, etc., it were vain to attempt a description. The utmost luxuriancy of taste is displayed throughout, and which do credit to the several artists employed by the Manager. Besides having very considerably enlarged the former box-room, passages to it, etc., Mr. Daly has fitted up a grand reception-



MISS O'NEILL.

room, well laid out with a refectory, where every kind of elegant refreshment may be had. Such a room and conveniences as the above have been long wanting at our theatres, and cannot fail, therefore, of proving highly satisfactory to all the fashionable part of the audience. On the rising of the curtain, a most applicable and no less beautiful frontispiece scene is discovered—representing a Theatre in ruins, and on an adjacent back-ground the elevation of a new Theatre.”

On the opening of the Theatre, in January, 1788, a prologue, in which the following lines occur, was delivered by Daly, the patentee:—

“Behold, once more, this fam’d dramatic spot,
 Too long neglected and too long forgot,
 Through various chances and misfortunes hurl’d,
 (So emblematic of this changeful world)
 Like some old monument of Roman taste
 Devour’d by time, or Gothic rage defac’d,
 ’Till a more polish’d age, and kinder fate,
 Restor’d the splendour of its classic state.
 So,—by similitude of great with small,
 This dome revives at your propitious call,
 In novel style and fancy’s garb attir’d,
 Equal, perhaps, to what you once admir’d;
 And—if my efforts with my hopes prevail,
 Through your protection never more shall fail.
 Long have I wish’d this welcome hour to see—
 What exultation and what pride to me!
 ’Midst all my struggles and expensive toil,
 To boast this station in my native soil—

The public favour and support to gain,
And, thus, in triumph, view our Drama's reign!
In this most pleasing task no pains I'll spare
To make it worthy of my country's care.

"For me who manage your theatric train,
(Both by your patronage and praise made vain),
Amongst you born, and in your Alma bred,
I still must glory in the path I tread.
To you devoted—in your service paid,
My future fortunes must by you be sway'd.
On this last stake I risk myself—my all:
A bold attempt—by which I rise—or fall.
Should I succeed—'tis due to your applause;
And if I fail—'tis in the public's cause."

For some time after its opening, the receipts of the Theatre were considerable. Subsequently, in consequence of continual riots in the house, the attendance decreased so rapidly that the amount taken from November, 1789, to the 20th of January, 1790, was £1,755 less than the sum received during the corresponding period in the previous year.

The riots were believed to have been organized by John Magee, the eccentric proprietor of the "Dublin Evening Post," who continuously inserted paragraphs in his papers injurious to the character of Daly. In consequence of these publications, actors of eminence whom Daly sought to engage demanded exceptional payment as compensation for running the risk of being libelled by Magee; and also required a

portion of the sums agreed for to be paid in advance. From the commencement of the publication of Magee's attacks, many disorderly men armed with bludgeons, pistols, and old swords, usually came into the gallery, immediately on the opening of the doors, and interrupted the performances by shouting—"a clap for Magee, the man of Ireland; a groan for the Sham," the sobriquet of Daly's confidant, Francis Higgins, proprietor of the "Freeman's Journal;" "a groan for the Dasher! out with the lights!" The terrified audience frequently withdrew their money and quitted the Theatre. Daly, who was occasionally rendered imbecile by defamatory publications, instituted legal proceedings for libel against Magee in 1789, and obtained a verdict for £200 damages.

Michael Kelly, and Mrs. Crouch, the vocalist, were engaged by Daly, who agreed to share his receipts with them, first deducting £50 per night for his expenses, giving Kelly on the thirteenth night a benefit clear of all charges. "During my twelve nights' performance," said Kelly, "I never shared less, upon an average, than £50 per night; my benefit, a clear one, overflowed in every part, and the greater part of the pit was railed into boxes. Two of our nights' performances were by command of his Grace the Duke of Rutland, then the Lord Lieutenant of Ireland, who was accompanied to the Theatre by his

Duchess, a most beautiful woman. Holman was then acting in Dublin; the masque of 'Comus' was got up; he played 'Comus;' I, the principal Bacchanal, and sang, 'Now Phœbus sinketh in the west,' and all the principal songs. Mrs. Crouch was the 'Euphrosyne,' and looked as lovely as if she had been bathed in the fountain of the graces; her acting in the song of 'The wanton god,' and singing 'Would you taste the noontide air?' and 'Sweet Echo,' were indeed a treat. It struck me that there was a good opportunity to introduce in the first act of the masque, between the principal Bacchanal and Bacchante, a duet, and I fixed upon the celebrated Italian duet of Martini, 'Pace, cara mia sposa,' which created a sensation at Vienna, but much greater in Dublin. The English words put to it—'Oh! thou wert born to please me,' were very good, and chimed in well with the scene; no piece of music ever produced a greater effect; it was always called for three times; and no performance was allowed to go on in which it was not introduced. It was sung about the streets by the ballad-singers, and parodied by the news-boys. who used to sing to each other, 'Oh! thou wert born to tease me, my life, my only love;' in short, it was completely the rage all over Ireland, England, and Scotland for many, many years."

Crow-street Theatre suffered from the opening

of Astley's establishment in Peter-street, until the proprietors of the latter were obliged by law to discontinue the performance of dramatic pieces. During 1793 the chief actors at Crow-street were the Manager, Richard Daly,—Clinch, with the comedians, King and Munden. The female performers included Mrs. Daly, Miss Brett, Mrs. Abington, and Mrs. Pope. Mrs. Siddons appeared here in December, 1793, and performed in various tragedies with Clinch. At her benefit on the 10th of January, 1794, she played "Constance" to Clinch's "King John," and "Katherine" to the "Petruchio" of Daly.

After the departure of Mrs. Siddons, King the comedian, popular in the character of "Lord Ogleby," acted here with much success. Some time afterwards one of the ticket-takers of the Theatre, when on his death-bed in the Marshalsea, sent for Daly, and confessed that he, with his confederates, had embezzled £600 of the receipts during this engagement. King was succeeded by the musical performances of Michael Kelly and Mrs. Crouch. "At this period the 'Beggars' Opera' was prohibited by the Irish Government from being acted, which, of course, made the public more eager to see it. It was suggested," wrote Kelly, "that if I could make interest to get permission to have it acted for my benefit, it would draw a great house. I,

therefore, waited on my good friend, Mrs. Jefferies, sister to Lord Clare, the Lord Chancellor, to entreat her to use her influence with his Lordship to get me permission to have it acted. She pleaded my cause with great zeal, got a verdict in my favour, and the performance of it brought me an overflowing house. The Managers ought to have been well pleased that I took this measure and carried it, for the piece ever since that time has kept its station on the Dublin stage."

During 1794, the comedian Cherry, Miss Farren, and Cooke the distinguished tragedian acted at Crow-street, which was much injured by the private Theatre in Fishamble-street: several of the nobility and gentry, dissatisfied with the mode in which the Theatre Royal was conducted by Daly, having, in 1792, entered into a subscription and fitted up a play-house for themselves, in which, under the management of the Earl of Westmeath and Frederick Edward Jones, they continued their amateur performances for some time.

Government, in March, 1794, granted to Jones permission for seven years, to open a theatre wherever he should think fit, in the city or county, unless it should direct otherwise: to act all interludes, tragedies, comedies, preludes, operas, burlettas, plays, farces, pantomimes, of what nature soever,

decent and becoming, and not profane or obnoxious; with the proviso that he should not entertain a greater audience at one time than the number which the private Theatre in Fishamble-street, then lately fitted up by him, could conveniently accommodate; also, that he should not permit any person to be present for money; saving to him a power to receive subscriptions to defray the necessary expenses from such persons as he might think fit. And that such subscribers might be present upon such terms as he and they should agree upon; that he should not employ any male actor for hire; but that he might employ such female performers as he thought fit; but if any immoral or improper play were performed, and not discontinued on receiving notice in the name and authority of the Chief Governor, this grant was to become void. Such allowances were to be issued to the female performers as Mr. Jones thought fit; and he was empowered to eject all scandalous, disorderly, or other persons, as he thought proper.

Frederick E. Jones, to whom this license was granted, was a gentleman of large independent property, born about 1759, at Vesington, in the county of Meath. Several of his early years had been passed on the Continent, where he was the associate of personages of the first rank; and in 1795 the Earl of Westmoreland, Lord Lieu-

tenant, nominated him to raise a Fencible Regiment, then intended to be embodied.

Jones, having been urged by many of the aristocracy to undertake the establishment of a second public play-house in Dublin, presented a memorial in 1796 to Earl Camden, then Lord Lieutenant, soliciting a patent to open a theatre. This application was supported by a second memorial, signed by many of the principal nobility and gentry of Ireland, complaining of the want of a place of rational public amusement, owing to the mismanagement of the National Theatre, and praying for a patent to Jones concurrent with that which had already been granted to Richard Daly.

Relative to Daly's Theatre in Crow-street a French traveller at this period observes:—
“La salle de spectacle public est assez laide, le théâtre étant peu suivi, les acteurs ne sont pas meilleurs que dans une petite ville de province.”

The Lord Lieutenant, having taken the applications into consideration, directed that their substance should be intimated to Daly, who strongly remonstrated, by a memorial setting forth that Dublin had hitherto but indifferently supported one theatre, and that the opening of a second would render the ruin of both inevitable. The matter was referred to the Attorney-General, who, after long investigation,

during which several affidavits were put in, verifying the complaints against Daly, made a report so unfavourable to the latter, that Lord Camden declared that he considered himself no longer restrained by Daly's claims from granting a concurrent patent. On receipt of this notification, Daly replied that, as his administration of the Theatre was not approved of, he would rather retire altogether on fair remuneration than embark in an opposition which he was convinced would end in the destruction of the property of both parties. This offer appeared reasonable to the Government, by whom Jones was directed to enter into a treaty with Daly for the purchase of his patent, Theatre, and theatrical property. The following letters, written to Jones, by Thomas Pelham, Principal Secretary of State in Ireland, here published from the originals, refer to the long negotiation which ensued:—

“Dublin, 2nd November, 1796.—Sir,—I am directed by my Lord Lieutenant to acquaint you that, in consequence of the representation made by Lord Westmeath to his Excellency, respecting the reference proposed by Mr. Daly, and your reasons for declining the same, he will grant you a concurrent Patent to keep a public Theatre in Dublin. At the same time his Excellency expects that, if Mr. Daly shall offer you reasonable terms, you will be ready to enter into accommodation with him.—I have the honour to

be, sir, your most obedient and humble servant,
—T. PELHAM.”

“Dublin Castle, 10th March, 1797.—Sir,—I have received a letter from Mr. Daly, stating that he finds himself so circumstanced that he agrees to the terms you have offered, viz., that you should settle upon him £800 a year for his own life, and £400 a year of that sum for the lives of his children, for which you are to give security to be approved of by the Attorney-General, upon consideration of Mr. Daly giving up to you his interest in the Dublin Theatre and its premises. I am, therefore, directed by my Lord Lieutenant to desire you will wait upon the Attorney-General, and lay before him the security you may be enabled to give for fulfilling the said terms, and so soon as the Attorney-General shall report that the security you offer is satisfactory, his Excellency will order your Patent for opening a Theatre in Dublin to be passed.—I have the honour to be, sir, your most obedient and humble servant,—T. PELHAM.”

“Dublin Castle, 21st March, 1797.—Sir,—I have received your letter of the 11th inst., and have laid it before my Lord Lieutenant. His Excellency wishes that the securities you propose to give for payment of the annuities to Mr. Daly and his children should be laid before the Attorney-General as soon as may be convenient. With respect to the time of the commencement

of those annuities, and for Mr. Daly's surrendering the Theatre to you, and the arrangement of other particulars of this business, his Excellency wishes that they should be settled between you and Mr. Daly, or by persons properly authorized by both parties for that purpose.—I have the honour to be, sir, your most obedient, humble servant,—T. PELHAM.”

On the same subject the following letter was addressed to the Lord Lieutenant by the Attorney-General, afterwards Lord Kilwarden:—

“Leinster-street, 29th May, 1797.—My Lord, —I had the honour yesterday evening of receiving your Excellency's letter, with Mr. Jones's new proposition on the subject of his security to Daly. I have sent to Daly, and have no hesitation to inform your Excellency that I shall certainly report the security as sufficient; and in the meanwhile your Excellency may, if you think fit, so signify to my Lord Westmeath, or Mr. Jones.—I have the honour to be, my Lord, with the greatest respect, your Excellency's obedient, humble servant,—ARTHUR WOLFE.

“To His Excellency, Earl Camden, Lord Lieutenant.”

Portion of the security here referred to consisted of six thousand pounds, in five per cent. debentures, deposited in the hands of Trustees.

In addition to the annuity of £800 to Daly, and the reversion of £400 per annum of that sum for the joint lives of his nine children, Jones became subject to an annuity of £232, to the representatives of Dr. Wilson, proprietor of Smock-alley Play-house, with which Crow-street Theatre had been encumbered by Daly. At the instance of Edward Cooke, the Under-Secretary of State, Jones also agreed to pay Daly £300 per annum profit rent upon the theatres of Cork and Limerick, thus making a total of £1,332 per annum, exclusive of the rents and taxes. For the theatrical properties Jones paid a large sum to Daly, who was allowed a private box in the Theatre for life, with six tickets, transferable, nightly; and was further permitted to encumber the theatre with thirty transferable tickets, in addition to those which had been on the house at the date of the original proposal of Jones. The patent to Jones, passed under the privy seal at St. James's, June 25, 1798, authorized him to erect a theatre in the city or county of Dublin, for the term of twenty-one years, with power to keep as many players as he should think fit; to allow them what he thought fit, and to collect for that purpose the customary prices; no representations to be permitted reproachful to the Christian religion in general, or to the Church of England

in particular, nor any abuse or misrepresentation of sacred characters.

Jones received the Theatre from Daly in a wretched condition, and his expenditure upon it and its requirements, before re-opening in 1798, was stated to have reached nearly twelve thousand pounds.

Among his first entertainments was a play the entire receipts of which he paid into the Treasury, as his contribution towards carrying on the war against France. After performances for a few weeks the Theatre was closed on the proclamation of martial law prohibiting people from appearing in the streets of Dublin after 8 p.m. This edict proved injurious to the Manager, and he, under advice of Members of Parliament, petitioned the Legislature for compensation.

On the 25th of February, 1799, the Commons received a memorial from Jones, setting forth that from the 12th of August, 1797, when he became Patentee, he had expended considerable sums in the alterations and embellishments of the Theatre, "insomuch that in point of convenience, elegance, and decoration, it was not exceeded by any Theatre in Europe of its nature and extent;" that since its opening he had been active and assiduous in procuring at a heavy expense every species of dramatic entertainment which from its celebrity in Great Britain and elsewhere

promised to contribute to the entertainment of an Irish audience; that, on account of his known loyalty and the exhibition of entertainments the produce of which was destined and appropriated to increase the fund for carrying on the war against the enemies of Great Britain, he could prove that a combination was successfully made by the leaders of the disaffected to prevent the usual audience from frequenting the Theatre, to his great loss; that, in consequence of the disturbances in the country, he was necessitated to suspend all entertainments for eight weeks, though obliged to support the company during that period, at the end of which, when the house was opened, the uncertain state of public peace operated against attendance at the Theatre. He, therefore, prayed that the House would take his situation into consideration, and grant him such aid as might enable him to support those losses, which had been brought upon him by the unexampled calamity of the times; and to contribute as far as possible to the permanent improvement of the Irish stage. On the sixth of the following month the committee of supply reported that, in their opinion, a sum not exceeding five thousand pounds should be granted to Jones, to reimburse him for the extraordinary expenses which he had incurred in providing a well-regulated theatre in the metropolis, and to compensate him in some degree for

the very heavy losses sustained by him in consequence of the Rebellion. On this resolution being read a second time, and the question being put that the House should agree therein with the committee, the motion was negatived, and at the desire of Government Jones was induced to press his claim no further.

During some subsequent years of prosperity, Jones expended five thousand pounds on the Theatre, which, to his great loss, he was obliged again to close for a considerable period, in consequence of the disturbances of 1803. Having suffered in his receipts from the baseness of the circulating medium substituted at this period for silver, Jones issued silver tokens to be received and paid at the Theatre. This idea was taken advantage of by the Earl of Hardwicke for the public service, and from it originated the Bank tokens, which proved of benefit by supplying Great Britain with a respectable silver medium in the years during which that metal continued above the mint price.

Early in 1804 the dramatic world of Dublin was thrown into commotion by the appearance of a small anonymous pamphlet, entitled "Familiar Epistles to Frederick Jones, Esq., on the present state of the Irish Stage."

The "Epistles," six in number, were in verse, with a large body of annotations, containing

numerous quotations in Greek, Latin, French, German and Italian.

In the preface the author wrote of Jones:—
“Let me assure him, that so far from having any hostile intentions towards him, I like and esteem him as a pleasant companion and a honourable gentleman, and I dare say he will easily perceive, that my advice and criticism are not those of an enemy. His management of the Theatre has been, in many instances, extremely injudicious: the total want of great, the small number of respectable, and the dismal herd of indifferent actors, are evident and inexcusable; the choice of plays is frequently of an indiscrimination, only to be equalled by the cast of the characters; and a total inattention to the production of Irish abilities, either active or graphic, is a source of concern to every friend of the drama, of literature, and of Ireland. But against these errors and omissions, much propriety and decency of regulation, much splendour of decoration, much punctuality with those in his employment, and much readiness to adopt, *what he thinks*, good advice, are to be balanced.”

The opening portion of the first “Epistle” was as follows:—

“Jones, who directs with equal skill
The bill of fare and play-house bill,
Whose taste all other palates sways
Either in dishes, or in plays,



MR. RYDER,
In the character of Sir John Restless.

And rightly judges where there should
 Come entremets or interlude ;
 Whose genius never at a loss is
 Either for farces or for sauces,
 And regulates with happiest care
 An epilogue or a dessert.
 You, who with equal judgment sit
 The arbiter of wine and wit,
 By palate and by patent plac'd
 Upon the *double* throne of taste ;
 If you, dear Manager, can spare a
 Moment from turbot and Madeira,
 You'll find, perhaps, that my Epistle,
 Tho' not so sweet to mouth or whistle,
 And flat, in edible respect,
 Is savoury to the intellect.
 For I would seek the wond'rous cause,
 That abrogates our ancient laws,
 And like the Gallic Revolution,
 Subverts old Crow-street's constitution ;
 Thus, Shakespeare, Monarch of the realm
 Of plays, his subjects overwhelm,
 And mad with rebel fury grown,
 Insult, and sentence, and dethrone ;—
 Thus Fletcher, Jonson, Otway, Rowe.
 The nobles of the stage, are low,
 Or else dispers'd by barbarous arts,
 Are émigrés in foreign parts ;
 Whilst in their places rise and sit.
 The very Tiers Etat of wit."

The author depreciated the dramatic productions of contemporary Dublin writers, and reviewed the members of the Crow-street company in a style similar to the following on

Richard Jones, comedian, and Williams, a popular performer of nautical characters:—

“But who is this, all boots and breeches,
Cravat and cape, and spurs and switches,
Grin and grimace, and shrugs and capers,
And affectation, spleen, and vapours?
Oh! Mr. Richard Jones, your humble;
Prithee, give o’er to mouth and mumble;
Stand still, speak plain and let us hear
What was intended for the ear,
For faith, without the timely aid,
Of bills, no part you ever played,
‘Handy,’ ‘Shuffleton,’ or ‘Rover,’
Sharper, Strutter, Lounger, Lover,
Could I amidst your madcap pother
Ever distinguish from each other.
Next Williams comes, the rude and rough,
With face most whimsically gruff,
Aping the careless sons of ocean,
He scorns each fine and easy motion;
Tight to his side his elbow pins,
And dabbles with his hands like fins;
Would he display the greatest woe,
He slaps his breast and points his toe;
Is merriment to be expressed,
He points his toe, and slaps his breast.
His turns are swings,—his step a jump,
His feelings fits,—his touch a thump;
And violent in all his parts,
He speaks by gusts, and moves by starts.”

The “Epistles” concluded as follows:—

“And now from fair Augusta’s towers
Collect, dear Jones, your scenic powers;

Not mere allies that play a score
Of nights, 'and then are heard no more,'
That for a moment shine, and then
To darkness give us up again ;
Not mummers fit to please the gallery,
Collected at a five pound salary ;
Not Poucets to say parts by rote,—
Not singers who can't sing a note.
Drive from your stage all foreign nonsense
And shows that only please at one sense—
Trash that usurps the comic name,
Mad farce and maudlin melodrame.
Throw off the trammels of the mode,
A shifting, yet a ponderous load ;
Nor let your native sense and taste
By other follies be disgraced,
Catch timid merit as it springs,
Give to your liberal soul full wings,
The Stage's golden age restore,
And censure shall return no more."

Some of the actors depreciated by this critic subsequently attained high eminence on the London stage. John Edwin, of the Crow-street company, fell a victim to the severe criticism of the author of the "Epistles." Edwin's tombstone in St. Werburgh's cemetery, Dublin, recorded that "his death was occasioned by the acuteness of his sensibility; before he was sufficiently known to the public of this city to have his talents properly appreciated, he experienced an illiberal and cruel attack on his professional reputation from an anonymous assassin; this circumstance preyed on his mind to the extinc-

tion of life while he apparently enjoyed bodily vigour."

The faults in the management of the Crow-street stage censured by the "Familiar Epistles" were, in truth, not to be ascribed to any deficiency of exertions or capacity on the part of the Manager, but to the cause, long and frequently complained of—that real native talent, in those times, received neither appreciation nor encouragement from the people of Dublin. On this subject, an Irish writer of that day, after having given merited praise to the superior style of the scenery, dresses, and decorations of the plays performed at Crow-street, observed:—

"The principal tragic actor and the first female English singer now [1804] on the London boards, frequently performed in Dublin not long since to empty benches, though very competent judges then predicted that pre-eminence to which they have now risen; and in proof of our versatile taste, these very performers, in the course of two or three years, were re-engaged for an afternoon season to crowded houses, and shone in our theatrical hemisphere as resplendent stars, for the salary of fifty guineas per night. Thus, dramatic productions and players, like our sterling coin (for we have neither an opinion nor mint of our own), must receive the English stamp before they become passable with us.—Mrs. Jordan, Cooke, John Johnston, Cherry, and,

indeed, I may say Raymond and Mrs. St. Leger, natives of Ireland, formerly on our [Dublin] stage, and now absentees from our neglect, are a satire on our national discernment, and a just judgment on our cold indifference for compelling them to seek their fortunes in a more propitious isle, where their talents are duly appreciated, encouraged, and applauded."

The "Familiar Epistles" passed through several editions, and replies to them were published at Dublin.

The authorship of the "Epistles" remained an impenetrable secret, and many conjectures were hazarded on the subject. That they were the productions of John Wilson Croker was not finally ascertained, till in recent years the original edition, with the signatures, manuscript additions, and emendations, in the handwriting of Croker, were acquired by the author of the present work.

Jones was a member of Daly's, then the most aristocratic club in Ireland, and lived in a style of great magnificence outside the northern part of the city in "Fortick's Grove," for which he paid Lord Mountjoy £1,000, with a yearly rent of £15 4s. per acre. To this demesne he restored its original name of "Clonliffe;" and an affair which took place there in 1806 was near bringing his career to a termination. A large gang of robbers, numbering, it was said, fifty men, had

for some time infested the county of Dublin, committing many successful burglaries; and connected with them was a man named Clinch, who had been concerned in plundering and burning one of the northern mail-coaches at Santry. Jones, as a magistrate of the county, instituted an exceedingly close pursuit of Clinch, whose wife, coming to him, said:—"Sir, I will give up Clinch to you, for his life is a burthen to him, pursued as he is." Jones replied, "My good woman, I don't want you to give Clinch up to me, but keep him out of my way, for so sure as I catch him, he shall be hanged."

Some time afterwards Clinch's wife waited on Justice Godfrey, and disclosed to him a plot formed to rob Jones's mansion, and murder its inmates. Godfrey having communicated with Jones, they obtained a sergeant's guard of the Tipperary Militia, and on the evening of the expected attack privately conveyed them to Clonliffe in hackney coaches from town, with Lieutenant Hamerton who volunteered his services; the robbers, however, did not attempt to enter the house, although it was apparent from foot-marks in the shrubberies that they had been in the lawn.

On the 6th of November, the following night, Captain O'Reilly, who was on a visit with Jones went at about seven o'clock to the hall-door immediately on the opening of which the robbers

rushed in, two of them following O'Reilly into the parlour, in which were Lieutenant Hamerton and Dr. Kearn, tutor to Jones's son. Here a desperate struggle ensued; seven soldiers stationed in the dining-parlour fired through the closed door of the room in which the combatants were engaged, and one of their balls pierced the right shoulder of Hamerton when in the act of cutting down a man. He immediately dropped his sword, with which one of the robbers, striking at him, nearly took off his ear, and then dealt Captain O'Reilly two blows on the head, also wounding Dr. Kearn. The robbers then retreated, and one of them, rushing to the hall-door, received from the parlour a ball in his thigh and another through his body, from which he died in the course of the night. Before the entrance of the robbers Jones had taken with him three soldiers to the top of the stairs, where the principal attack was expected; and on their coming in one of the gang rushed thither, shouting—"Up-stairs, boys, for the money and plate!" upon which a soldier, running to the first landing-place, in direct opposition to the orders of Jones, fired, crying—"Down-stairs, boys, for the powder and ball!" and shot the burglar through the heart. The remainder of the gang were made prisoners, and the corpses of their two comrades were left exposed for the purpose of recognition at the end of the highway leading to Annesley

Bridge; but, not being claimed, they were buried in the cross-roads.

In 1807 Jones engaged an Italian company, under the management of Michael Kelly together with the celebrated Madame Catalani. On the nights of her performance the prices at Crow-street were raised to half-a-guinea for the boxes and pit, and five shillings for the gallery.

In the same year (1807) Jones received a communication from Richard Brinsley Sheridan with whom he had no previous acquaintance intimating a wish to interest him in the Drury-lane Theatre and to place it under his direction.

After having spent much time at London in investigating the affairs of the Drury-lane Theatre Jones accepted Sheridan's proposal, on the condition that an equitable compromise could be obtained from the creditors of that establishment. Although the subsequent destruction of Drury-lane by fire interfered with the agreement, Jones considered matters so concluded that he deemed it expedient to seek a person to whom he might confide the management of Crow-street and who would interest himself also in the undertaking by purchasing a small share in the Theatre and patent.

Under these circumstances Jones sold for £5,000 a one-eighth share in Crow-street Theatre to Edward Tuite Dalton. He effected a similar

sale to John Crampton, who agreed to undertake the uncontrolled management of the Theatre for an annuity of £500 per annum. Crampton's first season of management, commencing in November 1808 resulted prosperously, all the engagements and arrangements connected with it having been made by Jones. The ensuing six months, however, during which Crampton was uncontrolled Manager proved so disastrous that on the remonstrance of his partner, Dalton he agreed to resign the management which Jones was necessitated to resume, and under his direction the prosperity of the theatre was restored.

Occupying the space between Fownes's-street and Crow-street, the Theatre was approached from Dame-street and Temple-bar by four narrow, inconvenient avenues. The exterior of the edifice was singularly rude and unsightly, an irregular mass of brick defying all symmetry, and divested of any architectural ornament that should distinguish it as a public building. The interior of the Theatre, which was semi-circular, consisted of a stage, orchestra, pit, boxes, lattices, middle and upper gallery, besides the usual apartment annexed to the stage and box lobby. The house was capable of containing about 2,000 persons, and was so well constructed it was said that those in the remotest part could distinctly hear and see the performance. The pit

was entered through a subterranean passage, and the approach to the gallery was by a narrow staircase. The interior of the house, altered and improved in 1810, was elegantly decorated by Maranari, an Italian artist of great abilities, engaged by Jones. The ceiling formed a groined arch, springing from the back of the boxes and covered on each side: the centre was a highly finished allegorical painting, representing Hibernia protected by Jupiter, and crowned by Mars, supported on the right by the emblems of the linen, and on the left by those of the woollen manufacture; near Hibernia was the figure of Industry; and at a distance, approaching the gallery, Mercury was portrayed; Jupiter was depicted leaning on the eagle which stood upon his thunderbolt, and attended by boys well grouped; the sword and shield of Mars were borne by boys; and Hibernia was represented with boys waiting upon her. The ceiling was esteemed by the best judges to present an admirable picture, the cove forming the frame, the ornaments of which were the Seasons, surrounded by compartments, painted in alto-relievo. The proscenium, immediately over the stage, and in front of the audience, represented Apollo and Fame, with various embellishments. The panels between the first and second tiers of boxes were ornamented with subjects selected from Homer and Virgil; and

those of the third and fourth tiers were decorated with paintings chiefly illustrating the *Télémaque* of Fenelon. The new drop-curtain accorded with the representations with which the other parts of the house were decorated: Euterpe, the goddess of Music, Tragedy, etc., was depicted in the centre, supported by Hercules, conducting the infant Shakespeare to whom she had resigned her lyre, to the Temple of Minerva goddess of Wisdom. At her feet, on the left, Time was represented sleeping by his scythe, intimating that the works of Shakespeare will live for ever; referring to Johnson's lines:—

“Existence saw him spurn her bounded reign,
And panting Time toil'd after him in vain.”

On the right was the malevolent deity, Discordia or Envy, in chains: at the top was Iris, or the rainbow, emblematical of the variety of Shakespeare's productions, as described by Johnson:—

“Each change of many-coloured life he drew,
Exhausted worlds, and then imagin'd new.”

The *Parcæ*, or Fates—*Clotho*, *Lachesis*, and *Atropos*—were supported by clouds on the left; opposite, on the right, were *Melpomene* and *Thalia*, the tragic and comic Muses; the remaining figures consisted of the Muses, etc.

In addition to Maranari, Jones engaged as scene-painter Filippo Zafforini, an able artist; and even the enemies of the Manager admitted that the dresses, scenery, and decorations of his Theatre were unexceptionable, the usual current expenditure of the house being £20,000 per annum. "Timour the Tartar," the "Forty Thieves," and several of the spectacles produced by Jones were believed by those who witnessed them to have equalled in style anything previously exhibited on the stage. Coyle, Marchbank, and Chalmers, the scene-painters of Crowstreet, are said to have been pre-eminent. Amongst the marvels produced by Pobjea and the other mechanists of the theatre, is mentioned an artificial peacock, which, worked by internal machinery, strutted across the stage in the manner of the real bird.

One of the improvements effected by Jones was the reformation of abuses arising from the old privilege of free admission to the Boxes on certain anniversaries. For a long period audiences on these nights were composed of ladies of the first rank; but in the course of time the boxes on such occasions became crowded with dubious characters of both sexes, whose presence banished respectable persons. To remedy this evil, Jones restricted free admissions on the Government nights to the holders of tickets, which were delivered gratis on appli-

cation at the box-office; no person being admitted to the performances except those who presented their vouchers, and whose appearance was suitable to the part of the Theatre allotted to them.

The famous Miss O'Neill first appeared on the Dublin stage at Crow-street in October, 1811, under circumstances narrated as follows by Michael Kelly, on the authority of the Patentee:

"Miss Walstein, who was the heroine of the Dublin stage, and a great and deserved favourite, was to open the Theatre in the character of 'Juliet.' Mr. Jones received an intimation from Miss Walstein, that without a certain increase of salary, and other privileges, she would not come to the house. Mr. Jones had arrived at the determination to shut up his Theatre sooner than submit to what he thought an unwarrantable demand, when MacNally, the box-keeper, who had been the bearer of Miss Walstein's message, told Mr. Jones that it would be a pity to close the house; that there was a remedy, if Mr. Jones chose to avail himself of it. 'The girl, sir,' said he, 'who has been so often strongly recommended to you as a promising actress, is now at a hotel in Dublin with her father and brother, where they have just arrived, and is proceeding to Drogheda, to act at her father's theatre there. I have heard it said, by persons who have seen her, that she plays 'Juliet'

extremely well, and is very young and very pretty. I am sure she would be delighted to have the opportunity of appearing before a Dublin audience; and, if you please, I will make her the proposal.' The proposal was made, and accepted; and on the following Saturday 'the girl,' who was Miss O'Neill, made her debut on the Dublin stage as 'Juliet.' The audience was delighted; she acted the part several nights; and Mr. Jones offered her father and brother engagements on very liberal terms, which were thankfully accepted. "In Dublin," added Kelly, "she was not only a great favourite in tragedy, but also in many parts of genteel comedy. I have there seen her play 'Letitia Hardy;' she danced very gracefully, and introduced my song, 'In the rough blast heave the billows,' originally sung by Mrs. Jordan at Drury-lane, which she sang so well as to produce a general call for its repetition from the audience. She was in private life highly esteemed for her many good qualities. Her engagement in Dublin wafted Miss Walstein from Dublin, where she had been for many years the heroine of Crow-street, to Drury-lane, where she made her appearance as 'Calista,' in 'The Fair Penitent,' on the 13th of November, 1814, but only remained one season."

Richard Daly, the ex-Patentee and Manager of Crow-street, died in 1813, up to which period

his annuity had been punctually paid to him by his successor.

The unconciliatory conduct of Jones, who always jealously maintained towards the public the demeanour of an independent gentleman, tended to render him unpopular among a large portion of the people of Dublin, whose ill-will he further excited in 1814 by acting as one of the Grand Jury who found bills against the "Catholic Board."

At this period one of the chief attractions at Crow-street Theatre was the drama of the "Forest of Bondy," produced with costly scenery, and performed by some of the best players of the time. The catastrophe of this piece turned on a murderer being discovered by the "Dog of Montargis," enacted by a well-trained and very sagacious Newfoundland dog, called "Dragon," the property of O'Connor, a ropemaker in Pill-lane. The "Forest of Bondy" was announced for the after-piece on Friday, 16th of December, 1814, on which occasion the performances were to be by command of the Earl of Whitworth, then Lord Lieutenant, and the Duchess of Dorset. On the preceding morning, O'Connor, the owner of "Dragon," demanded from Jones a perpetual free admission for himself to the Theatre, with other terms which the Manager considered so unreasonable that he declined to accede to them. Having decided on substituting the drama of

the "Miller and his Men" for the "Forest of Bondy," he directed hand-bills to be issued, announcing this alteration.

After the conclusion of the "Duenna" on Friday evening, the curtain rose for the commencement of the "Miller and his Men," but the performance was at once interrupted by the audience, who assailed with every missile procurable in the gallery and pit, some of the actors who endeavoured to enter upon explanations. The Stage-Manager, Rock (O'Ruarc), experienced similar treatment on coming forward to address the audience; after several unsuccessful attempts to perform the play, the curtain was dropped, and the Lord Lieutenant with his suite left the Theatre. After their departure a most tumultuous scene ensued; a large mirror, which had cost eighty guineas, and formed part of the back of the viceregal box, was shattered; pieces of timber, torn from various parts of the building, were thrown on the stage, and until the house had been cleared by the sheriff, assisted by the military and constables, every possible mischief was effected by breaking up the seats of the gallery and throwing them at the lamps, nearly all of which were thus smashed to pieces.

The Lord Lieutenant having prohibited the interference of any military force, a formidable party of rioters came on the following evening to the Theatre armed with cudgels, with which



MICHAEL KELLY.

they battered the boxes, and behaved in a clamorous and disorderly manner during the whole of the afterpiece. Although the proprietors remonstrated with the public by the distribution of conciliatory hand-bills the riots were resumed on the following Monday.

On Tuesday evening, at the opening of the last act of the "Cabinet," a comic opera, the disturbances were again commenced, on which a great canvas placard, written in large characters, appealing to the audience was exhibited on the stage. This was assailed with a shower of missiles, and the destruction began by the smashing of the foot-lights and the chandelier suspended over the box on the right-hand side of the stage. John Claudius Beresford, the Lord Mayor, accompanied by Sheriffs Smith and Fleming appeared in the front box and entreated the rioters to spare the property of the owners of the Theatre; the civic officers were received with loud cheering, but an universal cry was raised for Jones and vehement asseverations were uttered that performances should never be permitted until he had apologized. Before silence could be restored many additional lights were extinguished, and on the stage and orchestra were piled the ruins of the adjoining boxes; the Lord Mayor then addressing the audience from the stage, amid a deafening uproar, stated that he had seen the Lord Lieutenant in the morn-

ing and proposed to wait on him again on the morrow with a representation of the state of public feeling, and implored the people to desist from destroying the house. This was followed by much cheering, with loud cries of "Jones! Jones! nothing but Jones!" "Well, then, gentlemen," said the Lord Mayor, "I will again wait on Mr. Jones." This was received with loud shouts of satisfaction from all quarters; but the Lord Mayor had scarcely withdrawn, when he was recalled by a loud uproar, arising from the bursting of a panel in the right-hand stage-box, whence about twenty people, to whose pressure it had yielded, were precipitated into the orchestra. When it was ascertained that no material injury had occurred, and after a crowd which had rushed upon the stage threatening destruction to the scenery had been induced to withdraw, the Lord Mayor and Sheriffs proceeded on their mission to Jones. During their absence nearly all the lights in the Theatre were extinguished, and the brass chandeliers broken to atoms, while in less than five minutes the mob tore out and threw into the Pit the panels of the lower and second tiers of Boxes ornamented with Maranari's paintings, which had long been objects of universal admiration. Jones, meanwhile, declined to come before the audience having never previously done so, either to give apologies or explanations.

The civic officials, on their return to the Theatre, were again received with cheers, and the Lord Mayor, addressing the crowd, said:—
“I can only tell you that nothing more can be done to-night and that I propose to wait on the Lord Lieutenant to-morrow. Gentlemen, I have to entreat that you will instantly withdraw from the Theatre.” This speech was received with cries of approbation, but the crowd before departing broke every lamp, chandelier, lustre, foot-light, and seat in all parts of the house. Further disturbances were prevented by the Manager issuing the following notice on the 24th of December, eight days after the commencement of the riots:—

“To the Public:—In the present situation of the Theatre I have thought it my duty to take a speedy and decided step, in order to avoid involving in my ruin the other unoffending proprietors, and the numerous performers and artists depending upon the establishment for bread. I have been required to apologize personally on the stage for an offence never intended by me to the public, and which I have been, at all times, ready to explain and apologize for anywhere else, or to retire from the management. I have adopted the latter course, and I now publicly declare, that I, from this hour, withdraw from the direction of the Theatre Royal. I think it right further to state, that I shall lose no time

in making such arrangements as shall enable me to leave a country with which I was connected by so many ties. I shall, perhaps, previous to my departure, lay my case fully before the public; and, when cool reasoning shall have displaced heated and tumultuous passions, I trust I shall have one credit at least—that, surrounded as I was by the ruins of my property, and, perhaps, personal danger, I have not forfeited my birthright, that of thinking, feeling, and acting as a gentleman:—F. E. JONES.”

On the resignation of Jones, the management was undertaken by Crampton, and the Theatre was re-opened on the 27th of December. Before the curtain rose, Rock, the Stage-Manager, came forward and gave the public an assurance that Jones had, neither directly nor indirectly, any concern whatever in the Theatre, and that the trustees had stipulated with him that he should forego all legal proceedings connected with the recent disturbances. This statement was received with satisfaction and applause by the audience, and complete tranquillity was for a time restored. Jones always ascribed the riots of 1814 to his having “supported, as a grand juror and magistrate of the county of Dublin, the Government against the Catholic Board, at that time extremely obnoxious to it.”

Edmund Kean performed at Crow-street for the first time in 1815, at the end of which season,

Crampton resigning the management, an agreement was entered into with Anthony Rock. He undertook to pay for the Theatre an annual sum of £5,000, exclusive of the head-rents. Rock, however, died, just as the Theatre was about to open, and Jones was necessitated again to become Manager. Soon afterwards, Jones, with his partners Crampton and Dalton, became involved in serious and vexatious litigation arising from a claim made upon the Theatre by Captain Maurice Fitzgerald, who among other violent proceedings suspended for an entire month the payment of all rents, salaries, and incidental expenses of the house, retaining in his hands the receipts during this period, until forcibly dispossessed by the minor proprietors. In 1817, when the patent was within eighteen months of expiring, Jones presented through Peel, the then Secretary, a memorial to the Earl of Whitworth praying for the usual renewal; and this application was, as he considered, favourably received. After presenting a second memorial in February 1818 he expended £1,800 in fitting up the Theatre with gas, chandeliers, and a lustre, considered to be one of the finest in the United Kingdom.

A party was, about this period, organized in Dublin to oppose a renewal of the theatrical patent to Jones. Having formed a Committee, styled "Friends of the Drama," they convened

a public meeting, and issued a report, replete with objections to the manner in which the stage had been conducted by the Patentee, but without fairly taking into consideration the little encouragement afforded by the people of Dublin to the higher departments of the drama. On that subject a well-informed author of the day, (1818), wrote with much truth as follows:—

“The fact is, no arrangements, no exertions, no sacrifices can satisfy the [Dublin] public taste; neither stars nor stationary actors can please them. The former, however brilliant, have often failed in attracting an audience at Crow-street; and the latter, though highly respectable, and often truly excellent in their profession could never insure to the Manager any permanent support from the citizens of Dublin. When Clinch, Hargrave, and Talbot in the zenith of their abilities were engaged altogether at Crow-street they did not draw full houses: at a subsequent period, when Holman, Cooke, Talbot, Henry Johnston, Richard Jones, Mrs. Edwin, Mrs. H. Johnston, and Miss Walstein (perhaps the best company ever the present generation in Dublin witnessed) performed together, they also failed in attracting. Mr. Kemble, Mr. Lewis, Mrs. Billington, Miss Smith and Miss O'Neill, were equally unsuccessful as stationary performers, and were but little respected before they got the London stamp; and even when first-rate actors

and actresses from London have been engaged here as stars, some of them at the enormous consideration of half the receipts, or perhaps, the more exorbitant charge of £100 per night, have they not on many occasions played to less than the amount of the ordinary expenses? Therefore, there is no stimulus for principal actors to engage in Dublin, where the public would rather encourage a company of Indian jugglers, an Italian puppet-show, or the burlesque pantomime of a company of monkey rope-dancers and French dogs. And, to the shame of the city of Dublin be it recorded, that at the last-mentioned exhibition there has been frequently a receipt of nearly £40, on the same nights that Mrs. Talbot, Mrs. Edwin, and a good company at the Theatre, were performing a good comedy to less than half the money."

In April, 1819, the Theatre once more became the scene of serious riots, originating in the following circumstances:—Edward Byrne, one of the five sons of the wealthy merchant of Mullinahac, having become ruined through a series of unsuccessful mercantile operations which he carried on in Liverpool, induced his daughter Mary to appear as a public singer in opposition to the desire of his relatives, who, it was stated, offered to secure him an annuity on condition of his not permitting the young lady to appear on the stage. Miss Byrne, although unattractive in

appearance, possessed a fine voice, and became an accomplished operatic performer under the instruction of the eminent Maestro, Liverati. Having made her debut in Dublin, as "Adela" in the "Haunted Tower," she proceeded to London. Meeting with little success there, she effected a re-engagement with the Manager of Crow-street, from whom she experienced much kindness, but having, contrary to agreement, sung at a musical entertainment organized in direct opposition to the Theatre, Jones declared her contract with him at an end. A numerous faction from Connacht, then in Dublin, were incited to oblige Jones to re-engage Miss Byrne whose cause they espoused on the pretext of her mother having been a native of their province.

On the night of Friday, the 16th of April, the rioters stopped the performances, tore up and flung on the stage the gallery seats, the velvet-covered hand-rails of the upper boxes and lattices, and continued their devastations till the house was cleared by the Sheriff. These disturbances were renewed on the following Saturday and Monday; but the violence of the rioters was effectively checked by the courage of the Patentee's son, aided by some Collegians and officers of the "South American Patriots." During these riots each party continued at intervals to elevate in the Pit various placards, contain-

ing inscriptions reflecting on their opponents, by whom they were rapidly assailed and torn down. For the protection of the house it was deemed prudent to station a company of the 92nd Highlanders at the rear of the Theatre behind a drop-curtain, but their services were not needed, as an attack on the property was prevented by the determination exhibited by a "Patriot" officer, of great strength and agility, who seized and hurled into the orchestra a man who rushed upon the stage with the avowed object of firing the scenery. These disturbances ceased when Miss Byrne was reinstated in her place in the Theatre by Jones, who was actuated by feelings of compassion for her father, then suffering from a severe malady.

The season of 1819 terminated at Crow-street with the performances of C. Kemble and Miss O'Neill. On the 7th of August in that year, on occasion of her benefit, Miss O'Neill played "Mrs. Beverley" in "The Gamester," to the "Beverley" of Charles Kemble, with the part of "Maria" in the farce of the "Citizen."

The Theatre re-opened on the 27th of September, 1819, with an Italian operatic company which included the famous Ambrogetti, said to have been unrivalled in "Don Giovanni," and other parts. Miss O'Neill appeared again at Crow-street, on the 18th of the following November, in "Venice Preserved;" on the 20th of

the same month she performed "Mrs. Beverley" in the "Gamester," by special desire of Prince Mirza Abul Hassan Khan, the Persian Ambassador, who visited the Theatre in oriental style. The receipts in cash for this night were £437, the largest sum ever received there for one stock performance, with the exception of the benefit of the noted clown Bradbury, when the house was said to have yielded him £600. When Crow-street Theatre was filled, at the regular prices, the Pit produced £83; the Second Gallery, £63; and the Upper Gallery, £23. The subsequent performances here of Miss O'Neill were in "Romeo and Juliet," "Isabella," "Jane Shore," "Fazio," "The Stranger," "The Grecian Daughter," "Evadne," "The Gamester," "Venice Preserved," "The Jealous Wife," and "The Soldier's Daughter." Her last appearance was for her own benefit on the 11th of December, 1819, when she played "Juliet," and "Maria" in the "Citizen." Seven days afterwards, on the 18th of December, 1819, Miss O'Neill was married to Sir William W. Becher.

For a limited number of performances at Cork and Dublin terminating her professional career, Miss O'Neill received upwards of £2,000 from Jones, who gained a clear profit of between £2,000 and £3,000 by the engagement. With the exception of the case of Braham, to whom Jones paid £1,600 for twelve nights' perform-

ances at Crow-street, Miss O'Neill's engagement was one of the heaviest of the theatrical ventures of the Patentee, whose maxim was, that "to reap gold, gold must be sown."

Miss O'Neill was succeeded in Crow-street by musical performances, the principal attraction in which was Charles E. Horn, the composer of the opera of "Dirci," and of several popular ballads. Willis, the London music publisher, when applying for an injunction against the pirates of Horn's ballad of "Cherry Ripe," deposed that, up to the date of commencing proceedings in Chancery, he had gained £2,000 by this song, for which he had paid the author but eight guineas.

Jones, on the expiration of his patent for the Theatre, failed to obtain a renewal of it, or compensation for the losses entailed upon him by Government issuing a patent for a new Theatre Royal in Dublin.

Government permitted Jones to open Crow-street Theatre for one month, and the house was closed on the 15th of January, 1820, with the performance of "Venice Preserved" and the farce of "Husbands and Wives." Lady Talbot, wife of the Viceroy, granted permission to Horn to open the house for one night for his benefit. The performers subsequently obtained license to act for a short time for their own emolument; but the establishment of a new play-house in

Hawkins'-street having been decided upon, Crow-street Theatre was abandoned. Owing to the carelessness of those to whose custody it was committed, all its contents, decorations, scenery, benches and flooring, were gradually stolen away. The scene-room, erected by Jones at a cost of £3,000, was converted into a hat manufactory, and the other portions of the vacant premises subsequently became a receptacle for the rubbish of the neighbourhood.

To several memorials, setting out his case, Jones received no satisfactory reply. Government, however, in 1829, granted to his sons, Richard Talbot Jones, and Charles Horatio Jones, in trust, a patent for a second Theatre in Dublin, under which a play-house in Abbey-street was opened.

Frederic E. Jones, who survived till 1834, was considered one of the handsomest men of his time: in stature he was above six feet, and somewhat resembled George IV. when Prince of Wales in his person, deportment and polished manners. In Dublin he was popularly known as "Buck Jones," and his name is still preserved in "Jones's-road," leading to his former mansion, "Clonliffe House," in which two chambers were painted for him in fresco by Maranari, the artist already mentioned.

In 1836 portion of the site of Crow-street Theatre was purchased by the Company of the

Apothecaries' Hall of Dublin, who erected on it a building with spacious lecture-rooms, and a laboratory for their Medical School. These premises were sold in 1852, by the Company of the Apothecaries' Hall, to the Catholic University of Ireland, by the Medical School of which they are now occupied.

III.

DAME'S-GATE. -- HOGGES-GATE. — CHURCH OF ST. ANDREW.—THE KING'S MILLS.—DAME-STREET.—COGHILL'S-COURT.—CRAMPTON-COURT. — SHAW'S-COURT.—THE ROYAL DUBLIN SOCIETY.

BEFORE the first arrival of the Anglo-Normans in Ireland in the twelfth century, the eastern gate of the city of Dublin, styled “La porte de Sainte Marie del dam,” stood at the western extremity of the line of way at present known as Dame-street, contiguous to a church dedicated to the Blessed Virgin. The Northmen, who landed in 1171, endeavouring to regain the city from which they had been driven by the Anglo-Normans, directed their main efforts against this gate, which was built with towers, and armed with a portcullis. Until the Reformation a statue of the Blessed Virgin stood in a niche above it. On their formal visitations of the city boundaries during the middle ages, the Mayor and city officials, with their train, well armed and horsed, always issued from this Gate, and commenced their course by riding along the southern side of the Liffey, then a strand almost unbuilt upon.

“Dame’s Gate” was one of the narrowest entrances into the city, and, standing upon an ascent, was, when business increased, and the town grew more populous, much thronged and obstructed with vehicles. The Earl of Strafford, when Viceroy, attempted to have the passage enlarged by throwing down a part of the city wall and some adjoining houses; but the proprietors could not be prevailed on to yield their consents upon the terms proposed. The pedestal of the Blessed Virgin’s statue, with other remains of antiquity connected with this portal, survived till the Gate was demolished in conformity with a Bill passed by the Parliament of Ireland in 1698, for “enlarging Dame’s Gate, raising the pavement there, and making the passage more easy.” The Municipal Corporation continued to receive rent for the tower over Dame’s Gate for many years after it had been demolished. In the last century, the Ulster King-of-arms, when about to make proclamations in the city, always demanded admission formally from the Lord Mayor and other civic officials, who assembled for these occasions on the site of Dame’s Gate.

The eastern limit of this line of way, dividing it from Hoggen Green, was “Hoggen Gate,” known in the seventeenth century as the “Blind Gate.” It was removed in the reign of Charles II., the citizens having represented that it was

wholly useless, and that its further continuance would not be without much danger to his Majesty's subjects. Pursuant to an order of the House of Commons the following letter was written by their Speaker, Sir John Temple, on the 19th April 1661, to be communicated by the Lord Mayor to the Aldermen:—"Mr. Mayor and gentlemen, the House of Commons having received a petition from divers of the inhabitants of the city and suburbs of the city of Dublin, therein expressing the danger that they and other his Majesty's subjects, who have occasion to pass to and from the College Green, are liable unto, by reason of the tottering condition of the gate, called the Blind Gate, standing upon the entrance of the said Green next unto Damaske-street, and taking notice themselves, that the said gate is much decayed, and being very sensible of the ill consequences which may happen by the fall thereof to the adjoining inhabitants and to other persons that at such time may be going by that place about either public or private affairs; and considering also, that the said gate is no strength or ornament to the city, and is very incommodious in respect of the strait and narrow passage under the same, have therefore commanded me to recommend it to your special care that the said gate may be forthwith taken down, and that no other for the future may be erected in the same place; in

doing whereof much prejudice will be prevented, the entrance into that part of the city will become more graceful, and your compliance to the desires of the House will be further manifested."

Henry II., on his visit to Dublin in 1171, kept his Christmas with great solemnity in a temporary building, erected near the church of St. Andrew, on the southern side of the ground now known as Dame-street. There, according to an English chronicler of the time, "Many and the most part of the princes of Ireland resorted and made repair unto Dublin, to see the King's court: and when they saw the great abundance of victuals, and the noble services, as also the eating of cranes, which they much loathed, being not before accustomed thereunto, they much wondered and marvelled thereat: but in the end they being by the King's commandment set down, did also there eat and drink."

The name of Henricus de Wigornia, Rector of St. Andrew's Church near Dublin, occurs in a document of the year 1243, and two deeds are extant, executed about A.D. 1280, by Baldewyn Geraun and Jean Thurgot, conferring grounds in this parish upon the Priory of All Hallows, which in return agreed to present one pair of white gloves, of the value of one penny, to each of the donors annually at Easter. The cemetery of St. Andrew is referred to in a document

of the year 1353. In this churchyard, down to the commencement of the seventeenth century, the youths of the city held their annual election of the "Mayor of the Bull-ring."

The Church of St. Andrew in Dame-street, originally annexed to the dignity of the Precentor of St. Patrick's Cathedral, was subsequently assigned to the Chanter's Vicar. The parish was united to that of St. Werburgh by George Brown, the first Protestant Archbishop of Dublin. In the reign of Edward VI., John Ryan of Dublin, merchant, obtained a lease of the "Rectory of St. Andrew the Apostle, and also the chapel of St. Andrew, and the cemetery, a piece of land adjoining the same on the west, and a garden on the north, also the tithes of three orchards in the parish of St. Andrew, and fifteen gardens and a dove house in the suburbs of the city of Dublin. An unpublished Remembrance roll of the year 1631 states that this church, "in the time of the late wars when the enemy did without control approach to the city walls, became desolate, and so hath continued ever since, whereby it hath in a manner lost the name of a church;" and a portion of it was converted into stables for the horses of the Viceroy.

George Andrews, Dean of Limerick and Chanter of St. Patrick's Cathedral, in a bill filed in the Exchequer on the 20th June, 1631, for the restoration of this church, stated that "the

parishioners of the parish of St. Andrew were willing and ready to be at great charges in re-edifying, building, and beautifying the said church."

The Court of Exchequer at Dublin, in the same year, decreed that possession of the site of the church, with its cemetery and precincts, should be restored to St. Patrick's Cathedral.

The Lords Justices, in one of their despatches to the Lord Deputy, Wentworth, in 1631, inform him that "there was a parish church commonly called St. Andrew's Church, situate in Dammes-street in this city, which in the former times of disturbance here (by reason of the convenient situation thereof near the Castle) was used for a stable for the Deputy's horses, that church is now legally evicted from us in the chancery of his Majesty's Court of Exchequer by the chaunter of the Cathedral Church of St. Patrick's, Dublin, to whom it belongs, and an injunction out of that Court is directed to the Chancellor for delivering up the possession thereof accordingly. It may not therefore be any longer continued in the former use; so as it will be fit that some of your servants do think of providing you another stable."

In a letter to Secretary Coke in 1633, the Lord Deputy observed:—"There is not any stable but a poor mean one, and that made of a decayed church, which is such a profanation as I am

sure his Majesty would not allow of; besides there is a decree in the Exchequer for restoring it to the parish whence it was taken." And in December of the same year he wrote:—"For the stable to be restored, I have already given order for bounding out the church-yard, will have another built by June next, and then, God willing, turn back to the church all which the King's Deputies formerly had from it."

The church of St. Andrew, however, was not re-edified on its ancient site, on a part of which Castle-lane and the adjoining houses were erected while the remainder of it was occupied by the Castle-market, built by Alderman William Fownes and Thomas Pooley, and first opened on the 26th of July, 1704, by the Lord Mayor, with proclamation and beat of drum.

Andrew Cumptsy, "philomath," compiler of almanacs and astrological observations "fitted for the meridian of Dublin," kept a school at the "Earl of Galway's Arms in Castle-lane," where he taught arithmetic, geometry, trigonometry, astronomy, algebra, gauging, surveying, navigation, dialling, gunnery, fortification, the use of the globes and instruments, etc. A contemporary manuscript states that Cumptsy, who styled himself "master gunner of Ireland," died on 24th November, 1713, at 1 p.m., and was buried in St. Andrew's church-yard. The last almanac bearing his name was issued for the

year 1714. The "Nag's-head" Inn was located in Castle-lane (1731), and at the "King's Arms" Tavern here (1747) James King kept an ordinary at 3 p.m. daily. Castle-market, in Dame-street, above mentioned, was subsequently demolished, and opened in its present locality in 1783. In digging up the foundations of the old buildings a number of human skulls and bones were found, of unusual magnitude.

In a document of the fourteenth century we find this locality styled the "street of the Theng-mount," outside the gate of Blessed Mary del Dam. The adjacent mills, from which the appellation of "del Dam" was supposed to have originated, were styled in the early part of the thirteenth century the King's new mills situate under the Castle of Dublin.

A dispute which arose in 1243 between the Priory of All Hallows and Henry de Wigornia, Rector of St. Andrew's Parish, relative to the tithes of these mills, was composed by an agreement that thereafter they should be equally divided between the two claimants. The King's mills, subsequently known as "Dame's mills," worked by the water of the river Poddle, were granted by Queen Elizabeth to the Corporation of Dublin, which continued to the middle of the last century to receive an annual rent of £20 for them, and £4 yearly for the "mill-pond in Dame-street."

The only edifices which appear to have been on the southern side of Dame-street, at the commencement of the seventeenth century, were the Church of St. Andrew and the King's mills, while the range of buildings on the northern side terminated opposite to the end of St. George's-lane. In the seventeenth century Dame-street was frequently styled "Damask-street," or "Dammes-street," and down to recent times it was universally called "Dam-street" by the survivors of the last century, who regarded the pronunciation of the name as Dame-street to be a modern innovation.

In the vicinity of the church of St. Andrew was opened, in 1587, the school of James Fullerton and James Hamilton, who assumed the occupation of teachers to conceal from Queen Elizabeth the real object of their sojourn in Ireland. They had come thither by direction of James VI. of Scotland, who, doubtful of a quiet accession to the English throne, employed them as emissaries to maintain for him a political correspondence with the Protestant nobility and gentry in the vicinity of Dublin. At this school, in which Fullerton acted as chief, and Hamilton as second master, the famous James Ussher, afterwards Primate of all Ireland, received the first rudiments of his education. His biographer tells us that, "whenever he recounted the providences of God towards himself, he would

usually say that he took this from one remarkable instance of it, that he had the opportunity and advantage of his education from these men, who came thither [to Dame-street] by chance, and yet proved so happily useful to himself and others." Among the first Fellows appointed to Trinity College, on its establishment in 1592, were Fullerton and Hamilton. The latter was created Viscount of Clandeboye, and from him sprang the families of Clanbrassil, Roden, Massereene, and Dufferin.

Sir Christopher Wandesford, a native of Yorkshire, appointed Master of the Rolls in Ireland by Charles I., "bought either the whole right, or a long lease of a very elegant house in Dame-street, Dublin, situate conveniently for the discharge of his high office. It was," wrote his biographer, "in a very wholesome air, with a good orchard and garden leading down to the water-side, where might be seen the ships from the Ring's-end coming from any part of the kingdom from England, Scotland, or any other country, before they went up to the bridge." He also, "at his own cost," built the Rolls-office, a stately brick building of three stories, and in it a large room for a safe repository of the rolls; he prepared boxes, and presses of new oak, with partitions answering every king's reign, and year of our Lord. In this building he fitted up a handsome chamber for the secretary and

clerks of the office, and other convenient rooms for the dispatch of business. He set up a table of fees for every one's inspection, and annexed a table of penalties of the transgressors of those orders."

Wandesford, early distinguished for his knowledge of the English laws, acted as one of the eight managers of the impeachment of the Duke of Buckingham. In 1633 he declined the office of Ambassador to the Court of Spain; and in the same year accompanied his intimate friend, the Lord Deputy Wentworth, to Ireland. Three years subsequently he received knighthood, and was appointed Lord Justice, after which he retired to an estate which he had purchased, in Kildare, and completed his Book of Instructions to his son, which bears date 5th October, 1636. This estate in Kildare he afterwards sold to Lord Strafford, and purchased Idough, in Kilkenny, the ancient inheritance of the clan of O'Brenan, where he established a cotton factory and founded a colliery. In 1640 Wandesford became Lord Deputy of Ireland, and received from Charles I. the title of Baron Mowbray of Musters, and Viscount Castlecomer. His death, which took place at his house in Dame-street, on 3rd September, 1640, was ascribed to his grief at the treatment of his beloved friend, the Earl of Strafford, to whom he had been ardently attached from the days of childhood.

The title of Viscount Castlecomer became extinct in 1784 by the death of John Wandesford, and the family estates devolved on his only daughter, Anne, who had married John Butler of Garryricken, to whom the Earldom of Ormonde was restored in 1791.

Edward Somerset, Earl of Glamorgan, subsequently well known as Marquis of Worcester, was resident in Dame-street during part of his negotiations, in 1645, with the Irish Confederation, on behalf of Charles I., to whose cause he was ardently devoted. At the same time a tavern styled the "Three Cranes," without Dame's Gate, was much frequented by Irish and English during the cessations of hostilities.

On a portion of the ancient glebe of St. Andrew's parish, on the north side of the street, Sir George Wentworth, in the reign of Charles I., expended six hundred pounds in erecting a dwelling-house. This glebe, extending along Dame-street seventy feet, and from north to south ninety-eight feet, came in 1670 into possession of Sir Alexander Bence, and was subsequently acquired by Sir John Coghill, Master in Chancery, who died in 1699. His son, Dr. Marmaduke Coghill, became Judge of the Prerogative Court, Chancellor of the Exchequer, and Member of Parliament for Trinity College, Dublin.

In his capacity of Judge of the Prerogative

Court Coghill was called on to decide a question between a wife and her husband, who had given her a beating. The doctor delivered a grave opinion, that moderate chastisement, with such a switch as he held in his hand, was within the husband's matrimonial privilege. This decision so alarmed a lady to whom he had paid his addresses with a prospect of success that she dismissed the assertor of so ungallant a doctrine. Coghill died, unmarried, in 1738. His niece and heiress, Hester, became Countess of Charleville; and, dying without issue, bequeathed her property to her cousin, John Cramer, who assumed the name of Coghill, and was created a Baronet in 1778. His son, Sir Josiah, attained to the rank of Vice-admiral, and married the eldest daughter of Chief Justice Bushe.

In Coghill's-court was the printing-office of James Carson, publisher, in 1724, of the "Dublin Intelligence, containing a full and important account of the foreign and domestic news."

In April, 1725, Carson commenced to publish a Saturday newspaper, the first number of which consisted of four pages, small folio, printed in double columns with the following title, surmounted on either side with the harp and crown and the city arms:—"The Dublin Weekly Journal, Saturday, April 3, 1725." This paper, principally written by Dr. James Arbuckle,

whose contributions to it have been reprinted in two volumes as "*Hibernicus's Letters*," was the only journal of its day in Ireland containing original articles, two of which were supposed by Sir Walter Scott to have been written by Swift. In its fifth and eleventh numbers appeared two essays "on laughter," contributed by Francis Hutcheson, the eminent moral philosopher.

We find Carson, in 1729, complaining that people, instead of buying his paper for three-halfpence, usually borrowed it from hawkers at "a halfpenny a read." After mentioning that he was obliged to "keep secretaries, messengers, and devils," he added:—"I must go to balls, masquerades, operas, and plays; I must frequent the Exchange, Lucas's, Templeogue, the Green, and Bason, to pick up news for the ladies." Carson was an excellent typographer. Among the plates of a folio edition of Dermot O'Connor's translation of Keating's "*History of Ireland*," published by him, is an engraving of his own armorial bearings: Argent, a chevron gules between three crescents.

An "Elegy on the much-lamented death of Jemmy Carson, upon his being obliged to give two hundred pounds bail for publishing a paper in this city which gave offence to the Government," described him as one—

"Who, without any roguish meaning,
Was comical and entertaining;

Would prattle, rattle, flash, and blunder,
And tell ye fortunes to a wonder ;
Over a bowl, or pot of ale,
Would tell ye many a merry tale ;
With singing, saying, and some lying,
Would make folks laugh if they were dying.
He'd preach a sermon, and say grace,
With such a reverend sweet grimace.
Such crambel'd eyes, and holy cant,
You'd take him for a Caple saint.
Poor Scotchmen he did oft provoke
With many a true, but dirty joke ;
Their wrath would like a match take fire,
And burn with furious wrath and ire."

This publisher, known in Dublin as the "facetious Jemmy Carson," died at Temple-bar in 1767; his volume, entitled, "Jemmy Carson's Collections," issued in 1745, passed through several editions, and consisted largely of satires on Scotch people and Presbyterians.

An assembly-room built in Coghill's-court, about the year 1760, was frequently used for exhibitions. A collection of animals exhibited there, in 1763, included a camel, a porcupine, "a flying dragon from Ispahan," and a snake twelve feet long.

In Dame-street was the residence of Robert Bligh, founder of the family of Darnley, who was originally a salter in London, and having invested a sum of money in purchasing the interests of adventurers, his lots fell in the county of Meath. After the Restoration Bligh was

elected Member of Parliament for Athboy; and in 1663 became one of the Commissioners for examining, stating, and auditing the arrears of the customs and excise, of tonnage, poundage, and new impost. In 1665 he was made joint Commissioner of the office called the Duty of Inland Excise, and licences of all the beer and strong waters of Ireland. Bligh died in the year 1666. His grandson, John, received the title of Viscount Darnley of Athboy, in 1721, and four years afterwards was advanced to the rank of Earl.

At the north-western extremity of Dame-street, opposite to Castle-lane, was the station of the King's Life Guard of Horse, for which Government, from June, 1683, paid John Crow, Esq., an annual rent of £110. On the removal of the military in the early part of the eighteenth century, this place became the property of Philip Crampton, a wealthy bookseller and publisher, who continued to reside in it for many years after he had retired from business.

In 1755 his brethren of the Guild of Stationers presented Alderman Crampton with a large silver cup as an acknowledgment of the honour done them by his vigilance as Sheriff, in suppressing gambling-houses and ball-yards in the city at a period when, in consequence of the riots in Dublin, it was found necessary for the protection of the citizens to post guards of horse

and foot in various parts of the town and suburbs. Crampton was elected Lord Mayor in 1758, and died in 1792, aged ninety-six years, having long been the "Father of the City."

Crampton-court, from its proximity to the old Custom House, early became frequented by merchants; commercial auctions were generally held there; and several notaries and insurance companies kept their offices in the Court. The noted Luke White, bookseller and auctioneer, resided at No. 18, from 1776 to 1782; and Thomas Armitage, a publisher, also dwelt there in the reign of George III. At the same period two of the most frequented coffee-houses in Dublin were located in Crampton-court: the "Little Dublin Coffee-house" at No. 20, and the "Exchange Coffee-house," kept, in 1766, by John Hill, and later by Clement White.

The building of the Exchange produced no effect on the commercial character of this locality. "Long after its erection, the merchants were obliged to transact their wholesale business in Crampton-court, where samples were exhibited, and commodities purchased." Here the crowd was sometimes so great, and the space so confined and unwholesome, that it was deemed expedient to make other arrangements.

The opening of the Commercial Buildings in Dame-street, in 1799, having deprived Crampton-court of its mercantile frequenters, it became

tenanted by jewellers and watchmakers, who have, of late years, gradually migrated to other parts of the city.

William Norman, bookseller and bookbinder to the Duke of Ormond, residing at the "Rose and Crown" in Dame-street in the reign of Charles II., was attainted in the Parliament of 1689. John Dunton, at the close of the same century, described Norman "as a middling squat man, that loves to live well, and has a spouse who understands preparing good things as well as the best lady in Ireland. He has," continued Dunton, "a hole in his nose, occasioned by a brass pin in his nurse's waistcoat, which happened to run in it; and for want of a skilful hand to dress it, the hole remains to this day, and yet without disfiguring his face. He invited me to his house, and when I came, gave me a hearty welcome. I found Mr. Norman an excellent florist. He is a very grave, honest man, understands his trade extraordinary well, and has the honour to have been Master of the Booksellers' Company in Dublin.—He treated me very kindly, showing me all his house, and therein his picture, done so much to the life that even Zeuxis or Apelles could scarce exceed it. From his house he had me to his garden, which, though not very large, is to be much admired for the curiousness of the knots and variety of choice flowers that are in it, he being an excellent

florist, and well acquainted with all the variegated tapestry of Nature in the several seasons of the year. Mr. Norman," added Dunton, "has this peculiar to himself, that whatever he has in his garden is the most excellent of its kind. He has a room adjoining to this earthly paradise, to shelter his more tender plants and flowers from the insults of winter storms."

The following booksellers and publishers also resided in Dame-street: Jacques Fabriij, marchand libraire Français (1704); Thomas Shepherd, next to the Horse Guard (1706); Joseph Leathley, (1719), at the corner of Sycamore-alley; J. Norris (1721); T. Thornton, at "The Fan;" W. Smith, at the "Duchess's Head," opposite the Castle Market; George Ewing (1724), at the "Angel and Bible;" Thomas Harbin (1725), opposite Crane-lane; E. Chantry (1726); George Risk, at "Shakspeare's Head," the corner of Castle-lane (1726), publisher of plays and dramatic works; Richard Norris, at the "Indian Queen" (1726); R. Dixon and E. Needham, at the "Seven Stars," opposite the Castle Market, publishers to the "Dublin Intelligence, or weekly Gazette, containing the most material occurrences, both foreign and domestic," (1726); and the "Whitehall Gazette, containing foreign and domestic News." (1727); J. Hyde (1727); William Smith, at the "Hercules," near

Castle Market (1728); J. Watts, "at the Lord Carteret's head," Masonic publisher (1730).

The first original critical and literary periodical printed in Ireland was published in 1744 by the Rev. Jean Pierre Droz, already mentioned, of the Reformed church of France. The initial part of Droz's work was issued with this title:—"A Literary Journal. October, November, and December, 1744. Dublin; printed by S. Powell, for the author, 1744." It consisted of 228 pages, and contained fourteen articles. In his proposals, Droz gave the following statement of his design:—

"As foreign books are only known from the French journals, published abroad, understood by few, and read by fewer, my intention is to give English abstracts of the most important foreign books, German, Dutch, French, or Latin. To execute this scheme, I shall choose the best extracts to be found in the great variety of foreign journals; give them either whole or in part, according to the importance of the subject; enlarge upon what shall be judged to be of the greatest moment; and suppress what shall appear to be of small use. I shall also venture some short remarks of my own, when necessary to the better understanding of the subject in hand, and sometimes give abstracts which are not to be met with in any journal: in short, I shall use my best endeavours that nothing be

omitted that may render this work agreeable or useful to the public.

“Though my principal design is to give information of foreign books, yet I do not mean so to confine myself as never to take notice of English writers, who treat of matters either entirely new, or remarkably curious. I shall speak of them, as of every other, in as concise a manner as possible, free from flattery or malignity. Satire, personal reflections, and whatever might reasonably give offence, shall be totally excluded from these papers. I shall most industriously avoid whatever may directly or indirectly affect the Government we have the happiness of living under, or be in any way repugnant to the respect we owe those entrusted with it. As liberty in religious matters is the right of every rational being, I shall make use of mine, but in such a manner as will not, I hope, prejudice the cause of true Christianity. I will receive with gratitude friendly advice, and dissertations upon any literary subject, and will insert them in this Journal, provided their authors keep within the bounds I have prescribed to myself. The author of any abstract, of any dissertation, or of any particular remark inserted in an abstract, shall not be named without his express consent; but such remarks shall be so distinguished as not to be mistaken for mine. A writer who aims at public utility alone, is satisfied and sufficiently

rewarded if his performance be approved of; should the contrary happen, he has reason to keep himself concealed. The favourable reception of this undertaking must necessarily depend on the execution; the public must decide its fate. Success will encourage me to go on, and to give four parts octavo every year, one each quarter, containing about fourteen sheets, at the rate of one shilling and sixpence, English money, each part. The want of success shall be ascribed to my want of proper abilities, and determine me to leave off immediately. The only favour I shall ask of my readers in such a case is, quickly to forget that ever any such attempt was made. All books of note published abroad, of which no abstract is given, shall be exactly mentioned at the end of each volume, with whatever happens remarkable in the Universities of Muscovy, Sweden, Denmark, Germany, Holland, Switzerland, and France."

Droz's accounts of contemporary Continental literature, given under the title of "Literary News," at the end of each number, were very copious. The essays were chiefly on theological and scientific subjects, to the almost total exclusion of literature of Ireland, a defect which one of the editor's correspondents, in 1746, endeavoured to remedy by addressing him as follows: "I could wish, that to give us the lives and characters of such gentlemen of *this* country, as

distinguished themselves in the republic of letters, was a part of your plan. I am convinced we should not want such, were proper encouragement given, and were we not in letters, as in other things, so foolishly prejudiced against the produce of our own soil." These remarks were unattended to by the editor; and in the whole work are to be found but three papers treating of Irish subjects. Droz imported foreign books; commenced the publication of a series of French comedies; published works written by the French refugees in Ireland; and edited Broughton's "Dictionary of Religions." On Sundays Droz officiated as a clergyman at the French Church of St. Patrick's. In 1749 he removed from College Green to Dame-street, "next door to the sign of the 'Olive-tree,' and exactly opposite to George's-lane." The last number of his Journal appeared in June of the same year, and the entire work forms five octavo volumes. Droz died on the 23rd of December, 1751; after which his countryman Des Vœux made an unsuccessful effort to resuscitate the periodical under the title of the "Compendious Library; or, Literary Journal revived."

Antoine Vinchon de Bacquencourt, who assumed the surname of Des Vœux, was the second son of De Bacquencourt, President of the Parliament of Rouen. He was an ardent opponent of the Jansenists; and among his

writings were—"Defense de la religion reformée, ou réfutation d'un livre intitulé; la verité de la religion Catholique prouvée par l'Ecriture Sainte, par Mr. Mahis, Chanoine de l'église d'Orleans, ci-devant Ministre de la Religion reformée," 4 volumes, 32mo; Amsterdam: 1735; and, "Lettres sur les Miracles," 12mo; Rotterdam: 1735. Having by his religious opinions incurred the displeasure of his family, he migrated to Ireland, and was appointed Chaplain to Lord George Sackville's regiment. He subsequently became minister of the foreign congregation at Portarlinton, the ancient territory of the tribe of *Ua Dimasaigh*, or O'Dempsey, which, after the treaty of Limerick, had been planted with Dutch and other settlers, by Baron Ruvigny, whom William III. created Earl of Galway.

Des Vœux also published a "Philosophical and Critical Essay on Ecclesiastes," 4to; London: 1760; and a translation of La Bletterie's *Life of Julian*.

Des Vœux's son, Charles, amassed a considerable fortune in India, obtained a seat in the Parliament of Ireland on his return to this country, and in 1787 was created a Baronet of Indiaville, in the Queen's County. He was father of Sir Charles des Vœux, who served under the Duke of York in 1799; lost his leg at Alkmaar; subsequently became Member of Council at Madras; and on his death, in September,

1858, was succeeded in the Baronetcy by his only surviving son, Captain Sir Henry William Des Vœux.

Philip Crampton, publisher, already mentioned, dwelt in Dame-street at the corner of Castle-lane, at "Addison's Head," opposite the Horse Guard; the "First Fruits" office was held in his house till 1745; two years after which he retired from business, and was succeeded by Peter Wilson, who had previously resided at "Gay's Head," near Fownes's-street. In 1749, Wilson, together with his apprentice, Richard Watts, was summoned before the House of Commons for having printed certain papers relative to the dispute with Charles Lucas. In January, 1764, the same House committed him to Newgate for publishing in his Magazine a paragraph reflecting on Sir Arthur Brook, one of their Members: after making an humble apology, he was liberated in the following month. Wilson's "Dublin Magazine," the first original miscellany of that nature printed in Ireland, commenced in January. 1762, and was published monthly for three years, containing original articles in verse and prose, with a considerable number of large-sized engravings executed by G. Byrne, a native artist.

Wilson was also the compiler and publisher of the first Dublin Directory extant. It appeared in 1752, in a three-penny pamphlet,

containing an "inconsiderable list of merchants, with some eminent grocers." Of it he issued a second edition, "enlarged with an abstract of the imports and exports of Dublin, and an account of the French, Spanish, Portuguese, and Dutch moneys, with their value in British money." This edition, sold at sixpence, had so limited a circulation that it produced little more than defrayed the cost of printing and paper. Discouraged at the result, Wilson did not publish a Directory in the year 1754, and would have totally abandoned the undertaking had not two merchants, Messrs. Pim and Pike, interested themselves in his favour, and solicited shilling subscriptions to enable him to proceed. Thus encouraged, he enlarged his plan by including all the principal traders, together with the professions, and appended an engraved plan of the city. The new edition appeared with success in 1755, from which year he regularly continued its publication till 1771, when declining health obliged him to resign business to his son, who carried on the Directory till 1781, when his creditors, supposing him to be the owner of the copyright, disposed of it by auction. Proceedings having been instituted by the original compiler, the sale was set aside, and the copyright declared to be the sole property of Peter Wilson, senior, who allowed his son to publish the work till 1801, "when death put an end to

one who," wrote his father, "it must be acknowledged, was possessed of a spirit beyond his income, and abilities superior to the common ranks of tradesmen, witness his 'Post-chaise Companion,' his new 'Plan of Dublin, with the Environs,' and his Travelling pocket map of the Roads of Ireland." Peter Wilson, in his eighty-second year, then residing at No. 7 Glasnevin-road, opposite Phibsborough, superintended the publication of the Directory for 1802, and died in September of the same year, bequeathing the copyright of the work to his daughters and grandson, from whom it was purchased by William Corbet. Owing to the enterprise of the late Alexander Thom and his successors, the "Dublin Directory" has grown from a three-penny pamphlet to a large octavo volume of more than two thousand closely-printed pages.

Among booksellers and printers' publishers in Dame-street in the eighteenth century were Abraham Bradley, at the "Golden ball and ring," opposite to Sycamore-alley (1731), appointed King's Stationer in 1749; Stearne Brock (1735), at the corner of Crow-street; Pierre Lautal (1749); Thomas Moore, at "Erasmus' head" (1747); Robert Main, at "Homer's head," opposite to Fownes's-street (1752); Matthew Williamson, opposite to Sycamore-alley (1752), publisher of the "Universal Advertiser," which vigorously opposed Primate Stone in the contest with the

Boyle party, who made Williamson's shop one of their chief places of resort; William Brien (1753); Richard James (1756), at "Newton's head," printer of the "Dublin Gazette," succeeded by Timothy Dyton; Jane Grierson, at the corner of Castle-lane (1759); Edward Exshaw, at the "Bible" (1760); Samuel Powell, an eminent typographer, who built a large printing-office, in 1762, opposite to Fownes's-street, and died at a very advanced age in 1772; Hulton Bradley, at the "King's arms and two bibles" (1766).

James Potts, at "Swift's head" (1766), published the "Dublin Courier" on Tuesdays and Saturdays, and in 1771 issued the first number of the "Hibernian Magazine," which subsequently became the property of Thomas Walker, at "Cicero's head," No. 79 Dame-street, succeeded as publisher of the magazine by Joseph Walker, who died in 1805. Potts served his apprenticeship to George Faulkner, and became publisher of "Saunders's News-Letter," which was long retained by his representatives. This paper received its name from Henry Saunders, a printer and bookseller, who lived (1754) in Christ Church-lane, and afterwards at the sign of the "Salmon," in Castle-street, whence, in 1773, he removed to 20 Great Ship-street, where he died, a Sheriff's peer, in 1788. "Saunders's News-Letter," originally published on Mondays,

Wednesdays, and Fridays, contained twelve columns; it was subsequently enlarged to sixteen columns, and sold for one penny; Potts began for the first time to publish it daily in June, 1777. In 1791 James Potts was ordered into custody for having published in "Saunders's News-Letter" an advertisement which was declared a gross violation of the privileges of the House of Commons. Some time after, John Giffard, known as the "Dog in office," and editor of the "Dublin Journal," commenced in it to assail Potts, under the name of "Jacobin," and accused his paper of disseminating seditious principles. A paragraph reflecting on the "Dog in office," having appeared in "Saunders's News-Letter" on Saturday, October 18, 1794, Giffard, Ex-Sheriff of Dublin, and his son Harding, afterwards Chief Justice of Ceylon, assaulted and horsewhipped Potts on the following day while officiating as churchwarden at Taney, county of Dublin. Giffard was brought to trial before Baron Smith, in July, 1795, condemned to suffer four months' imprisonment, and to pay a fine of five marks. This sentence was remitted by the Lord Lieutenant on condition of his paying twenty pounds to the poor of Taney, twenty pounds to those of Stillorgan, and ten pounds to prisoners in the Four Courts Marshalsea. James Potts died in 1796. John Potts, his successor, was, in 1797, committed to

the Sergeant-at-Arms, and reprimanded by the Speaker, for an obnoxious article published in his paper.

Andrew Cherry, an actor of considerable merit, and author of ten dramatic pieces, was originally apprenticed to James Potts, of Dame-street, whose employment he quitted in 1779, for the stage, on which he made his first appearance as an amateur in the character of "Lucia," in "Cato," performed in a large room at the "Blackamoor's head," Dublin. Cherry made his début as a professional actor at Naas, in the part of "Feignwell," in the "Bold Stroke for a Wife;" and, after experiencing many vicissitudes, finally became manager of a theatrical company in Wales, where he died in 1812.

Among the booksellers and publishers in Dame-street were Samuel Price (1764); Bernard Murray (1778), of Chronicle-court, printer of "The Dublin Chronicle;" Samuel Watson, at "Virgil's head," opposite Shaw's-court, publisher of the "Dublin Almanac," and of "The Young gentlemen and young ladies' magazine, or, the repository of all entertaining, useful, and polite knowledge;" Alexander Stewart, who kept a circulating library, and published, in 1774, "St. Patrick's Anti-stamp Chronicle, or independent magazine of news, politics, and literary entertainments;" J. Bonham, No. 42

(1777); I. Colles, at the corner of Temple-lane (1776); William Hallhead, No. 63 (1779); William Allen, publisher of maps and engravings; Caleb Jenkin, No. 58 (1780); J. Dowling, publisher of the "Volunteer's Journal, or Irish Herald" (1785); William Sleater, No. 28, New Buildings, publisher of "Sleater's Dublin Chronicle," commenced in 1787; Luke White, at No. 86 (1786); William Mackenzie (1788); Samuel Lee, music publisher (1790); Richard White, No. 20 (1790); George Folingsby (1792); and James Archer, of 80 Dame-street, whose shop was the rendezvous of the literary men of Dublin during the last ten years of the eighteenth century.

During the lottery mania, at the close of the eighteenth century, the following lottery offices were located in Dame-street:—Timothy Turner's "Dublin Lottery Office," No. 86; Edmund Bray and Co.'s "City State Lottery Office," No. 19, within three doors of Great George's-street, and exactly opposite Eustace-street; Walker's "Old Lottery Office," No. 10; "Government State Lottery Office," No. 59, near Crow-street; R. Webb's "Old Lottery Office," No. 10; Andrew Carr's "Royal Exchange Lottery Office," 71 Dame-street, corner of Eustace-street. John Keogh, a wholesale mercer, one of the leaders in the early Roman Catholic agitation, resided at No. 17 Dame-street, from 1772 to 1788.

The Earl of Kildare had a mansion in Dame-street in the early part of the eighteenth century. At the sign of the "Royal Coat," opposite to George's Lane (1705), lived Aaron Crossly, herald-painter and undertaker, who compiled the first Peerage for Ireland published. It appeared in 1725 in a folio volume, with the following title:—"The Peerage of Ireland; or, an exact catalogue of the present nobility, both lords spiritual and temporal, with an historical and genealogical account of them, containing the descents, creations, and most remarkable actions of them, their ancestors," etc. To the "Peerage," which extends to 260 pages, was appended a treatise on the "Signification of things that are borne in Heraldry." The production, notwithstanding its great defects, is highly creditable to the herald-painter, especially as William Hawkins, the Ulster King-of-Arms, threw many obstacles in the compiler's way. In 1703 Hawkins insisted on an alteration in the coat of arms painted by Crossly on the coach of William Palliser, Protestant Archbishop of Cashel; and perpetual disputes arose between the rival heralds, although Crossly, in 1720, assured his friend, Robert Dale, of the London College of arms, that he did not value the Ulster King "any more than the ground he trod on."

We also find notices of two tennis-courts in

Dame-street, one of which was kept by Darby Cullen, who died in 1772.

Joseph Tudor, an artist, who received several premiums from the Dublin Society for his landscapes, resided in Dame-street, opposite Fownes's-street, for many years before his death in 1759. Tudor painted a series of views in Dublin, which were excellently engraved, and published with inscriptions in French and English. In 1746 Madden's premium of five pounds for the best drawings performed in 1745, by any boy or girl under fifteen years old, was adjudged to "Miss Jenny Tudor, for her drawings in black and white, after Raphael and Titian."

Francesco Geminiani, an eminent musician, born at Lucca, and for a time leader of the orchestra at Naples, held his concerts, in 1739, in a place called from him "Geminiani's Great Room," in "Spring Gardens," Dame-street, opposite to Fownes's-street. This early visit of Geminiani to Dublin, apparently unknown to his biographers, is authenticated by a contemporary official unpublished record in the author's possession. Geminiani's most valuable work was that on the art of playing the violin, the first publication on that subject. With the influence of the Earl of Essex an effort was made to obtain the Directorship of the State music in Ireland for Geminiani, but the office

could not be held by a Catholic. His pupil, Matthew du Bourg, was subsequently appointed to it, and when Geminiani, in 1761, revisited Dublin, he was kindly entertained by his former protégé. Charles O'Connor mentioned that Geminiani was "struck with the harmony of our [old Irish] airs, and declared he found none of so original a turn on this side of the Alps." His death, which took place at College Green in 1762, was supposed to have been accelerated by his having lost, through the dishonesty of a servant, an elaborate treatise on music, which he had spent many years in compiling.

"I often saw Geminiani, the musical composer," said O'Keeffe, "and greatly admired the minuet named after him; he had a concert-room in Dublin, in a court the College end of Dame-street. Geminiani was a little man, sallow complexion, black eye-brows, pleasing face; his dress blue velvet, richly embroidered with gold." "Geminiani's Great Room," in Spring Gardens, became a general place for public exhibitions. In 1742 it was occupied by a French musician, named Charles; lectures on philosophy and correlative subjects were occasionally delivered there; and in 1752 a portion of it was taken by surgeons for a charitable surgical hospital. The "Lyceum," in Spring Gardens, was the place of meeting of a debating society, which assembled there on Saturday

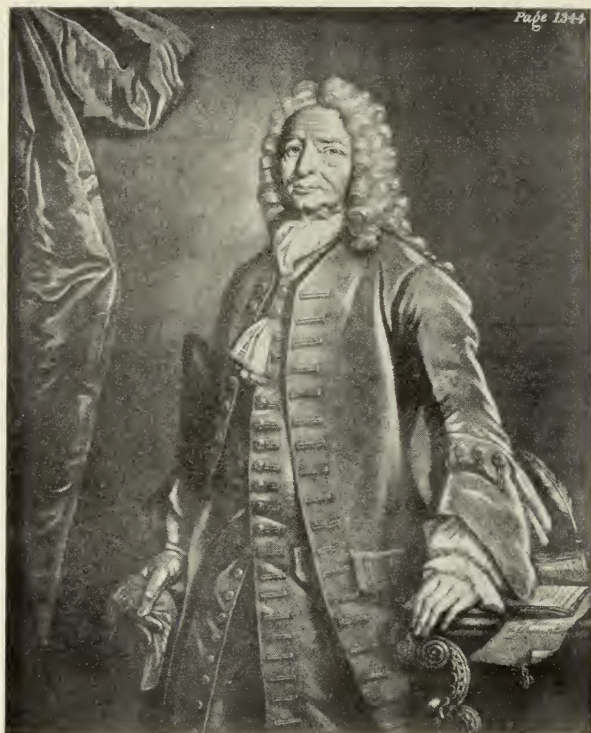
evenings, in 1771; the debates began at 7½ p.m., and although generally of a political nature, they frequently turned on questions of science and literature. Soon after this period the "Lyceum" was converted into "Chapman's picture auction-room;" and in 1773 the inhabitants of Dublin thronged thither to see the famed conjurer,

"Katterfelto, with his hair on end
At his own wonders, wondering for his bread."

James Chapman, proprietor of the room, who had in early life been a landscape painter, in his latter years became an auctioneer, and died in Dublin in 1792.

On the north side of Dame-street stood "Shaw's-court," containing a spacious wain-scotted dwelling-house, built early in the last century, with a coach-house, stable, a large warehouse, and a garden. These premises were taken, in 1756, by the Dublin Society, founded mainly by the exertions of the Rev. Dr. Samuel Molyneux Madden, born in Dublin in 1686, and Thomas Prior, of Rathdowney, in the Queen's County. Of the first meeting held for the establishment of this body, the following report is preserved among the archives of the Society:

"25th June, 1731. Present:—Judge Ward. Sir Thomas Molyneux. Th. Upton, Esqr. John Pratt, Esqr. Richard Warburton, Esqr. Rev.



THOMAS PRIOR.

Dr. Whitcomb. Arthur Dobs, Esqr. Dr. Magnaten. Dr. Madden. Dr. Lehunte. Mr. Walton. Mr. Prior. Mr. Maple.

“Several gentlemen having agreed to meet in the Philosophical Rooms in Trinity College, Dublin, in order to promote improvements of all kinds, and Dr. Stephens being desired, took the chair. It was proposed and unanimously agreed unto, to form a society by the name of the Dublin Society for improving husbandry, manufactures, and other useful arts.

“It was proposed and resolved, that all the present, and all who should become members of the Society, shall subscribe their names to a paper containing their agreement to form a Society for the purposes aforesaid.

“Ordered, that a Committee of all the members present do meet next Thursday in the Philosophical rooms in Trinity College, Dublin, to consider of a plan of rules for the government of the Society, any three whereof to be a quorum, and that notice be sent to the members in town, the day before the time of meeting. The Society adjourned to this day fortnight.”

At a committee meeting on the 1st of July, 1731, “Rules for the government of the Society” were proposed by Thomas Prior; on the 8th of July it was agreed that the word “Sciences” should be added after “other useful arts” in the title, and it was resolved that the President

should be chosen annually. It was subsequently decided that the officers and members should be chosen by ballot, that thirty shillings should be the annual subscription; and the plan or rules of the Society, as drawn up by Prior and Dr.

William Stephens, were made the basis of the institution,—Anthony Shephard, Junior, being chosen the first Treasurer; and on the 4th of December, 1731, the following were elected:—
“His Grace the Duke of Dorset, Lord Lieutenant of Ireland, President. His Grace the Lord Primate, Vice-President. Anthony Shephard, Esq., Treasurer. Dr. Stephens, Secretary of Home Affairs. Mr. Thomas Prior, Secretary of Foreign Affairs. William Maple, Curator and Registrar.

“On the 7th of December the Society met at the Castle, and were presented to the Lord Lieutenant in a body, by his Grace the Lord Primate, Vice-President, to return him thanks for the honour he had done the Society in being President; and his Grace the Lord Lieutenant was pleased to sign his name at the head of the subscription-book as President of the Society.”

The nineteenth of the original rules of the Society, which were finally approved of and registered on the 16th of December, 1731, was as follows:—

“That every member of this Society, at his admission, be desired to choose some particular

subject, either in natural history, or in husbandry, agriculture, or gardening, or some species of manufacture, or other branch of improvement, and make it his business, by reading what hath been printed on that subject, by conversing with them who make it their profession, or by making his own experiments, to make himself master thereof, and to report in writing the best account they can get by experiment or enquiry, relating thereto."

In compliance with this rule, several members contributed essays on various subjects connected with agriculture, mechanics, and manufactures. In January, 1736-7, they commenced the publication of the "Dublin Society's Weekly Observations" on agriculture, brewing, and flax husbandry. Their limited funds, however, precluded them from carrying out their plans for the amelioration of the country on a scale commensurate with the original designs. To suggest remedies for this deficiency, Madden published, in 1739, his "Letter to the Dublin Society on the Improvement of their Fund;" in this treatise, which is stated to have been "printed on Irish paper made by Mr. Randal at Newbridge, near Leixlip," the author considered the following topics:—

"First. The necessity that there appears, to me, of enlarging your fund, and the number and weight of your members. Secondly. The

probability of getting this done, if proper means be used. Thirdly. The several methods and regulations, necessary to be entered on when this is accomplished. And lastly. To what useful and excellent purposes your fund may be applied, when it is thus enlarged."

To enlarge the Society, Madden proposed that every member should induce a friend to join it; to augment their fund by applying for contributions through their members in the several counties to all persons of fortune and character, especially at assizes and sessions; to procure a charter of incorporation and code of statutes, for the regulation of their institution on the model of the London Royal Society's rules, and to encourage various manufactured articles, by the importation of which he calculated that Ireland annually lost in the following ratio: glass bottles, £5,000; earthenware, £5,000; hardware and cutlery, £10,000; gunpowder and saltpetre, £4,000; threadbone lace, £8,000; paper, £4,000; sugar, £6,500; salt, £25,000; corn, in years of scarcity, £100,000.

Madden proposed, likewise, that the Society should "apply part of their fund in taking and improving a reasonable number of acres in different soils and places near Dublin, as an experimental farm for all points of husbandry." Madden also dwelt on the benefits to be derived from the encouragement of the fine arts, and

the establishment of premiums, concluding with the following munificent proposition:—

As it will necessarily take some time to raise sufficient subscriptions to carry on the useful designs here laid before you, I do hereby oblige myself to you and the public, to procure a gentleman, who shall for two years certain, pay £130 per annum to your treasurer, to be solely applied to the following purposes, viz., £30 to experiments in agriculture and gardening, £50 to the best annual invention, in any of the liberal or manual arts, £25 to the best annual picture, and £25 to the best statue made in Ireland, and voted such by ballot, by two-thirds of the members present. Nay, I dare undertake, that gentleman will continue his subscription till larger contributions can be raised for the other designs mentioned in this letter, and shall sign a deed to pay it for life, when £500 per annum is procured, provided the Society shall apply his little fund to the views they are directed to, with their usual activity and prudence.”

The following extracts from the unpublished official records of the Society exhibit its proceedings consequent on this proposal:—

“1739. December 13—Dr. Samuel Madden’s generous proposal to enlarge the plan and fund of the Society was this day laid before the board by Mr. Prior. Ordered, that the same be

considered at the next board. December 20—The Secretaries reported, that the Rev. Dr. Madden having settled £130 per annum during his life, and having also obtained a subscription of sundry arts, experiments, several manufactures not yet brought to perfection in this kingdom.—Ordered, that a committee be appointed to consider what manufactures are fit or necessary to be encouraged with regard to the said funds.

“Resolved, that the persons present be of the said Committee, and that all members have voices. Ordered, that the Committee meet on Tuesday evening.

“February 14, 1739-40—Present, Lord Bishop of Dromore, Bishop of Clonfert, Arthur Dobbs, Esq., Dr. Weld, Mr. Colly Lyons, Arch-deacon Brocas, Dean Copping, Mr. Prior:—Bishop of Clonfert in the chair. This day the Board agreed to publish an advertisement proposing premiums to be given to such persons who shall make improvements in any useful arts or manufacture, and mentioning Dr. Samuel Madden’s proposal for encouraging new inventions in architecture, painting, and statuary in this kingdom. The Rev. Dr. Madden having now reported that the subscriptions by him obtained for promoting arts and manufactures do amount to near £900 per annum, including his own, and as he is going to the country, he

desires to leave the subscription roll with the Society. Ordered, that Mr. Madden be desired to leave the said subscription roll with the Secretary, Mr. Prior, for the use of the Board

“May 8, 1740—Dean Copping in the chair; present, Rev. Mr. Lesly, Mr. Percival, Mr. Prior. Ordered, that the advertisement hereunto annexed be published in the newspapers.

“The Dublin Society, in order to promote such useful arts and manufactures as have not hitherto been introduced, or are not yet brought to perfection in this kingdom, give notice, that they intend to encourage, by premiums, annual contributions, or other methods, any persons who are well skilled in such arts and manufactures, and will carry them on in the best and most skilful manner. To carry on this design, they desire that gentlemen, and others who are conversant with husbandry, trade, or manufactures, and wish well to their country, will favour them with their company and advice, that they may be better enabled to judge what improvements are proper to be encouraged, what encouragements are convenient, and in what manner they may be best applied for the benefit of the public. A Committee for that purpose will attend at the Parliament House, every Thursday at one o'clock.

“May 29, 1740—Ordered, that an advertisement be printed proposing rewards to be given

to such persons who shall produce in Dublin next winter, the best hops, flax-seed, flax, cider, earthenware, thread, malt liquor, lace, in their several kinds, according as they are set down in a paper agreed to.

“June 19th—Ordered, that the advertisements to be printed for giving rewards, be revised and altered by Dean Maturin, Mr. Ross, Mr. Prior, and when the same is prepared, that it be printed, taking notice therein of many other articles which the Society design to give rewards for the next year.

“November 20—Ordered, that Dean Maturin, Mr. Ross, Mr. Prior, Dr. Weld, Dr. Wynne, be a committee to take into consideration the collecting of the subscriptions to Dr. Madden’s scheme, and the premiums that may be proper to be given this year, and that they meet on Wednesday next at Mr. Prior’s house, at three o’clock. Ordered, that the several schemes of such as expect encouragement for their improvements or inventions be laid before them.”

The Committee came to a resolution that £300 would be the lowest sum adequate to carry out their design, and that unless that amount could be collected before the 25th of March following, the subscriptions should be returned.

They also ordered, that a copy of their resolutions on this point should be sent to Dr. Madden by Mr. Prior, “with a request that he would be

pleased to come to town in some short time, to give spirit to and quicken the collection of the subscriptions." A considerable amount having been thus collected, the Society published a catalogue of their proposed premiums for encouraging various branches of Irish industry. Madden's premiums were usually issued separately from those of the Society, and the objects to which they were applied may be gathered from the following official returns:—

"Premiums given by Dr. Samuel Madden for the year 1742, and adjudged by the Dublin Society to the following persons, viz.:—To Mr. Houghton, for the best piece of sculpture, viz., St. Paul preaching at Athens, £25. To Mrs Grattan, for the best piece of lace made with the needle, £10. To Ellinor Williams, Eliza Roberts, and Margaret Reed, to be equally divided between them, for the best piece of bone-lace, £10. To Mr. Beaver, for the best piece of tapestry, £10. To Mr. Tudor, for the best piece of painting, £10. To Mr. Garret Bryan, for the best piece of damask silk, £10. To Mr. Richard Ellis, for the best piece of flowered silk, £10. To Mr. Robert Ellis, for the best piece of paduasoy, £10.

"1743.—To Messrs. Wilson, Sharp, and Company, for making the greatest quantity of salt fit for curing fish in 1743, viz., 450 tons, at Belfast, £25. Anne Casey, of Plunket-street,

for the best piece of bone-lace made in 1743, £10. Elizabeth Roberts, of Lazer's-hill, for the second best ditto, £5. Mrs. Anne Page, for the best imitation of Brussels, Mechlin, or point lace, £10. Mrs. Baker and Miss Raymond, equally, for the second best ditto, £5. Catherine Plunket, for the best piece of edging, £5. Mary Casey, for the second best ditto, £3. Catherine Rickey, for the third best ditto, £2. Esther Handcock, for the best piece of embroidery, £10. Mr. David Davis, for the best piece of velvet, £10."

Madden, however, did not strictly confine his munificence within the limits he had proposed; and in some years his donations exceeded three hundred pounds, which included, in addition to those above particularised, premiums for improving the breed of cattle, curing fish, growing hops, manufacturing cloth, paper, sculptures in metal or stone, inventions or improvements in agriculture, etc.

In 1746 the Society applied to Government for an annual grant to enable them to carry out their objects, which request was seconded as follows by Lord Chesterfield, the Viceroy, in his private dispatch to the Duke of Newcastle, in March of the same year:—

"The Dublin Society is really a very useful establishment. It consists of many considerable people, and has been kept up hitherto by

voluntary subscriptions. They give premiums for the improvement of lands, for plantations, for manufactures. They furnish many materials for those improvements in the poorer and less cultivated parts of this kingdom, and have certainly done a great deal of good. The bounty they apply for to his Majesty is five hundred pounds a year, which, in my humble opinion, would be properly bestowed; but I entirely submit it."

By the King's letter, dated 26th March, 1746, the Society was placed on the civil establishment of Ireland for an allowance of £500 per annum, "to be paid, in like manner as pensions and allowances are usually paid, unto Robert Downes, Esq., Treasurer to the Society, or the Treasurer for the time being, to be disposed of by them in such manner and for the like uses and purposes as their own voluntary subscriptions are applied." Lord Chesterfield, in a letter to Thomas Prior in the succeeding year, wrote of the Society:—

"They have done more good to Ireland, with regard to art and industry, than all the laws that could have been formed; for, unfortunately there is a perverseness in our natures which prompt us to resist authority, though otherwise inclined enough to do the thing, if left to our choice. Invitation, example, and fashion, with some premiums attending them, are, I am

convinced, the only methods of bringing people of Ireland to do what they ought do; and that is the plan of your Society."

Madden did not lose sight of the importance of obtaining a charter of incorporation for the Society, which he had strongly recommended to them in 1739. Chesterfield, however, was at first dubious of the results likely to ensue from the accomplishment of that design, and in a letter dated 15th September, 1748, he wrote as follows to Madden, whom he styled his "honest and indefatigable friend in good works":—

"The Dublin Society has hitherto gone on extremely well, and done infinite good: why? Because that, not being a permanent, incorporated society, and having no employments to dispose of, and depending only for their existence on their own good behaviour, it was not a theatre for jobbers to show their skill upon; but, when once established by charter, the very advantages which are expected from, and which, I believe, will attend that charter, I fear may prove fatal. It may then become an object of party, and Parliamentary views (for you know how low they stoop); in which case it will become subservient to the worst instead of the best designs. Remember the Linen Board, where the paltry dividend of a little flax-seed was become the seed of jobs, which indeed pro-

duced one hundred-fold. However, I submit my fears to your hopes; and will do all that I can to promote that charter which you, who I am sure have considered it in every light, seem so desirous of. Mr. Mac Aulay, who is now here, has brought over the rough draught of a charter, which he and I are to meet and consider of next week. I hope your worthy fellow-labourers, and my worthy friends, the Bishop of Meath and Mr. Prior, are well. May you be long so, for the good of mankind, and for the particular satisfaction of your most sincere friend and faithful servant."

And in a subsequent letter to Dr. Madden, dated London, 29th November, 1748, Chesterfield wrote:—

"I make no doubt but that the charter for the Dublin Society, when once you have formed it properly among yourselves, will be granted here; and upon the whole, I am much for it, and will promote it to my power; not but that I foresee some danger on that side of the question too. Abuses have always hitherto crept into corporate bodies, and will probably, in time, creep into this too; but I hope that it will have such an effect, at first, as to make the future abuse of less consequence. The draught which Mr. Mac Aulay showed me here of the charter, seems to have all the provisions in it that human prudence can make against human iniquity."

On the 2nd of April, 1749-50, the charter was issued, incorporating the institution "by the name of the Dublin Society, for promoting husbandry and other useful arts in Ireland."

The success attendant on the distributions of their premiums for the fine arts induced the Society to arrange with Robert West, an eminent drawing-master, who had studied on the Continent under Boucher and Vanloo, to instruct a limited number of pupils at his academy in George's Lane.

The Society, not having a house, generally met either in Trinity College or in the Parliament House, of which their Secretary, William Maple, was the Keeper. In 1756, finding the necessity of possessing a building entirely devoted to their own purposes, a Committee was appointed "to look out for a house for the meeting of the Society." This Committee having in December, 1756, reported that a house in Shaw's-court stood well for the purpose, the Society ordered it to be agreed for on the best terms, and directions were given to have it put in suitable order. The preliminaries having been arranged, the Society obtained possession of the house, in which they held their first meeting on Thursday, 10th February, 1757. The Earl of Lanesborough, Vice-President, occupied the chair, and the members present were twelve in number. At the next meeting it was

ordered that "an oil cloth be provided for the room wherein the Society meet, according to the direction of William Maple, Esq., and that a map of Ireland be provided and set up in the said room;" also, "Thomas Bryan of the Coomb having made good carpeting in imitation of the Scotch, though not the full quantity required, the Society ordered him a guinea, and directed him to make the same sort to cover the stairs going to the room wherein they meet."

On the 3rd March, 1757, the Society "appointed the two rooms on the middle floor in their house in Shaw's-court one within the other, and two rooms one within the other on the upper floor, to Mr. West; and two rooms on the upper floor one within the other, and another room approached to by the back stairs, to Mr. Mannin, during the pleasure of the Society; and they also appointed one back room on the ground-floor for the messenger."

In October, 1758, the stable was so altered as to be proper for the boys to draw in, on account of preserving for the sole use of connoisseurs the Academy statues and busts, which consisted of plaster casts from the great works of art in the foreign galleries, comprising the Apollo Belvedere, "Flora" and "Antinöus," from the Vatican; Dancing Fauns, from the Duke of Tuscany's gallery; "Sancta Susanna," from St.

Peter's; Bacchus and Venus, styled "*aux belles fesses*." The busts, twenty in number, included Alexander, Homer, Demosthenes, Cicero, Brutus, and Marcus Aurelius.

On 13th April, 1758, it was ordered, that a sum not exceeding twenty pounds, in pursuance of the order of 2nd November, be allowed for a living model, etc., to be used twice a week for one year, and that Mr. Carré be desired to draw rules to be considered in relation to persons to be admitted. In January, 1759, orders were given that the academy be reserved for the use of connoisseurs, in modelling or drawing after the statues, and that the drawing school be appropriated to the use of learners, drawing after busts, drawings or the live model.

West instructed the pupils in figure drawing, a branch of art in which he stood pre-eminent; Thomas Ivory, designer of the new Blue-Coat Hospital, taught architecture; and the superintendence of the ornamental department was committed to James Mannin, a French artist, distinguished for the beauty of his flower pieces. The students were taught the elements of art from Robert Dodsley's work, "*The Preceptor*," published in two volumes, 8vo, 1748. John O'Keeffe, the dramatist, who studied in the Dublin Society's Academy in Shaw's-court, has left the following description of its internal arrangement:—



SIR MARTIN ARCHER SHEE, P.R.A.

“We were early familiarised to the antique in sculpture, and in painting to the style and manner of the great Italian and French masters. We also studied anatomy; and, indeed, the students there turned their minds to most of the sciences. We had upon the large table in the Academy a figure three feet high, called the anatomy figure; the skin off to show off the muscles: on each muscle was a little paper with a figure of reference to a description of it, and its uses. We had also a living figure, to stand or sit; he was consequently a fine person; his pay was four shillings an hour. Mr. West himself always posed the figure, as the phrase is, and the students took their views round the table where he was fixed. To make it certain that his attitude was the same each time we took our study, Mr. West with a chalk marked upon the table the exact spot where his foot, or his elbow, or his hand came. We had a large round iron stove nearly in the centre of the school, but the fire was not seen; an iron tube conveyed the smoke through the wall. On the flat top of this stove we used to lay our pencils of black and white chalk to harden them. The room was very lofty: it had only three windows; they were high up in the wall, and so contrived as to make the light descend: the centre window was arched, and near the top of the ceiling. At each end of this room was a row of presses with

glass doors, in which were kept the statues cast from the real antique, each upon a pedestal about two feet high, and drawn out into the room as they were wanted to be studied from; but the busts were placed, when required, on the table. The stools we sat upon were square portable boxes, very strong and solid, with a hole the form of an S on each side to put in the hand and move them. Each student had a mahogany drawing-board of his own; this was a square of three feet by four; at one end was a St. Andrew's cross, fastened with hinges, which answered for a foot; and on the other end of the board a ledge to lay our port crayons upon. When we rose from our seats, we laid this board flat upon the ground, with the drawing we were then doing upon it. We had a clever civil little fellow for our porter, to run about and buy our oranges and apples, and pencils and crayons, and move our busts and statues for us. We had some students who studied statuary alone, and they modelled in clay. Cunningham (brother to the poet) invented the small basso-relievo portraits, in wax of the natural colours: they had oval frames, and convex crystal glasses, and were in great fashion. Berville, a most enthusiastic Frenchman, full of professional ardour, studied with us: and Van Nost, the celebrated statuary, often came amongst us: he did the fine pedestrian statue of Lord Blakeney, erected

in Sackville-street. The members of the Dublin Society, composed of the Lord Lieutenant and most of the nobility, and others, frequently visited our Academy to see our goings on: and some of the lads were occasionally sent to Rome, to study the Italian masters."

Patrick Cunningham, the son of an unsuccessful Dublin wine merchant, was educated gratuitously by this Society, which apprenticed him to Van Nost, the sculptor. The unpublished records of the Society contain the following among other references to Cunningham:—16th November, 1758.—"Ordered, that the treasurer do pay Patrick Cunningham the sum of £11 3s. 11d., being the balance due on his bill for moulding and casting a figure of a Roman slave, a Venus, a Dolphin, etc."—October 9, 1760. "Patrick Cunningham produced an equestrian statue on a marble pedestal;" and it was subsequently ordered that he should be paid ten guineas for his statue of "our late glorious King, George II." On the 10th of May, 1764, the Society ordered that "a certificate be given to Mr. Patrick Cunningham, certifying that he had been bred up to the art of a statuary under the care of this Society, that the Society have adjudged several premiums to him, for his excelling in the said art, and that they are well acquainted with, and have a good opinion of his skill and execution."

Cunningham, who attained to some eminence as a statuary, died at Paddington in 1774, and was reputed one of the best wax modellers of his day. Cunningham's younger brother, John, born at Dublin in 1729, gave early proofs of remarkable poetical talents. At the age of seventeen he produced a farce entitled "Love in a Mist," which had a run of several nights at Dublin in 1747, and was believed to have furnished the plot of Garrick's "Lying Valet." The success of this piece having confirmed Cunningham's taste for the stage, he left Dublin for Edinburgh, and entered on a theatrical career, in which he never gained much distinction, although his prologues and epilogues were highly esteemed. After experiencing various vicissitudes as an actor, he died in 1773 at Newcastle-on-Tyne, where he had passed the latter years of his life. Cunningham's poems were published at London in 1766; the best known of his compositions are his song on "May Eve, or Kate of Aberdeen," and "Content," a pastoral.

Among the many artists educated at the Dublin Society's schools in Shaw's-court, may be noticed Dixon, the mezzotinto engraver; and George Barrett, the distinguished landscape painter, who was one of the earliest members and chief founders of the Royal Academy of

London, of which Sir Martin Archer Shee, another Dublin artist, was sometime President.

Robert West, already mentioned, a most successful teacher, was afflicted with a mental infirmity, which for a period rendered him unable to fulfil his duties; and on 10th of May, 1763, Jacob Ennis was elected by the Society as his assistant in the school of figure drawing. Ennis had originally been a pupil of West, after which he passed some time in Italy, and studied in the Vatican with Sir Joshua Reynolds. On his return to Ireland he practised portrait and historical painting. "His compositions," said a contemporary, "were grand, his attitudes easy and elegant, expression noble, colouring good, and his works in general have vast force; as Master of the Dublin Society School few could have conducted it in the same regular manner." Six members were annually appointed to preside over the three drawing schools, which they visited at business hours, to see regularity and respect to the Masters preserved, and all complaints were made through them to the Society.

The Society's exhibition in 1763 was memorable for having included the picture of the "Baptism of the King of Cashel," the first work submitted to the public by the subsequently famous artist, James Barry, the son of humble parents in Cork. Of this painting, and the circumstances connected with its exhibition, the

following details have been left by one of Barry's contemporaries:—

“The picture was founded on an old tradition relative to the first arrival of St. Patrick, the Apostle of Ireland, at Cashel, where the fame of his preaching reached the ears of the sovereign of that district, who, on further investigation, having satisfied himself in the truth of Christianity, professed himself a disciple; hence he is admitted by St. Patrick to the sacrament of baptism. Water being provided by his order, the King steps before the priest, who, disengaging his hand from the crozier, which, according to the manner of the times, was armed at the lower extremity with a spear, in planting it to the ground, accidentally strikes the foot of his illustrious convert. St. Patrick, absorbed in the duties of his holy office, and unconscious of what has happened, pours the water on his head. The monarch neither changes his posture, nor suffers the pain from the wound for a moment to interrupt the ceremony: the guards express their astonishment in gestures; and one of them is prepared with his lifted battle-axe to avenge the injury by slaying the priest, while he is restrained by another, who points to the unchanged aspect and demeanour of the sovereign; the female attendants are engaged—some kneeling in solemn admiration of the priest, and others alarmed and trembling at the

effusion of the royal blood. The moment of baptism, rendered so critical and awful by the circumstance of the King's foot being pierced with the spear, is that which Barry chose for the display of his art; and few stories, it is presumed, have been selected with greater felicity, or with greater scope for the skill and ingenuity of the artist. The heroic patience of the King, the devotional abstraction of the Saint, and the mixed emotion of the spectators, form a combined and comprehensive model of imitation, and convey a suitable idea of the genius of one, who, self-instructed, and at nineteen, conceived the execution of so grand a design. Having embodied the story on canvas, he proceeded to Dublin, and arrived on the eve of an exhibition of pictures at the [Dublin] Society in this capital, which was the parent of that afterwards established in London, for the encouragement of arts, manufactures, and commerce. Without recommendation, and accompanied only by a friend and school-fellow, he obtained leave to have his picture exhibited. The general notice and approbation which it received were in the highest degree grateful to the ears of Barry, who was himself in the midst of the spectators, though unknown; and in that moment he was repaid for all the labour of his performance. Curiosity succeeded to the idle gaze of admiration; but as no one was able to give a satisfactory

answer to the inquiries so loudly repeated for the author, the subject might have remained for some time longer in impenetrable obscurity, had not Barry himself been impelled by an irresistible impulse publicly to declare his property in the picture. His pretensions, as might be expected, were treated with disdain, and Barry burst into tears of anger and vexation: but the insults which he received were the tribute due to the extraordinary merit of the painting, and must have proved an ample recompense to the author for his temporary mortification. Although no premium had been offered that year by advertisement, the Dublin Society voted Mr. Barry ten pounds as a testimony of his merit. The picture itself was purchased by some members of the Irish Parliament, and by them presented to that honourable House as a monument of genius, and there it was unhappily consumed by the fire which some years afterwards [1792] destroyed [portion of] the Parliament House in Dublin."

Sir Richard Levinge, Bart., bequeathed £2,000 for twenty-one years to the Dublin Society, which received very inadequate support from the upper classes in Ireland, on which it had mainly relied. Many who had become members subsequently withdrew, while others left unpaid their annual subscriptions.

The institution would probably have fallen to decay but for the untiring efforts of Dr. Samuel

Madden, and a few other patriotic individuals, who succeeded in obtaining from 1761 to 1767 the following grants from the House of Commons in Ireland, "to enable the Society in a more ample manner, to promote and encourage agriculture, arts, and manufactures," and "for the encouragement of such trades, manufactures, and in such manner, and subject to such regulations, as should be directed by Parliament"—1761, £12,000; 1763, £10,000; 1765, £10,000; 1767, £10,000. Total for seven years, £42,000, exclusive of the annual grants of £500 per annum.

The usual applications of the Parliamentary grants appear by the following particulars of the allotment resolved upon by the Society in June, 1766, for the encouragement of various branches of trade in Ireland:—

	£	s.	d.
"The Silk Manufacture	3200	0	0
The Woollen Manufacture	1800	0	0
The Leather Manufacture	300	0	0
The Iron or Steel Manufacture	600	0	0
The Copper or Brass Manufacture	100	0	0
The Paper Manufacture	200	0	0
The Glass Manufacture	561	4	10
The Earthenware Manufacture	700	0	0
Mixed Manufactures of Silk, Wool, Cotton, Mohair, or Linen Thread	400	0	0
Gold or Silver Thread, or Laces thereof, manufactured	500	0	0
The Manufacture of printing, stamping, or staining Linens or Cottons	1600	0	0
	£9961	4	10

The meetings of the Society in Shaw's Court were held on every Thursday; and the premium committee met on the same day to take into consideration proper premiums for planting and husbandry. On Saturdays they met for manufactures; on Mondays, for the fine arts and mechanics; on Tuesdays, for chemistry, dyeing, and mineralogy; and on Wednesdays, for fisheries, until the Society's list of annual premiums had been completed.

The mode in which the Parliamentary grants were sub-divided in their distribution appears by the following list of premiums offered by the Society in the year 1765:—

“ Discovering a fire-clay, as Stourbridge, within 20 miles of a sea-port, or navigable river, sample, a ton weight, £50. Fuller's earth discovered, 5 cwt. produced, £12. For 500 Irish scythe-stones, £10. A sum of £500 to discharged soldiers or sailors, taking leases of lives from 5 to 20 acres in 1763, 1764, or 1765 in Leinster, Munster, or Connacht. For 25 sets of 3 pitched steel wool combs, £25. Best original landscape in oil colours, £11 7s. 6d. Best painted original full length portrait, £11 7s. 6d. Best invention of pattern drawn by boys or girls under 18 years, £4, £3, £2, £1. Best drawings of human figures or heads, by boys under 18 years of age, £6, £4, £3, £2. The same by girls under 18 years of age, £4, £3, £2, £1.

Best engraved print, or mezzotinto, from an original design, £5 13s. 9d. Five best stocking-frames, £20. Knitted rib stockings, 300 pair, at 8d. a pair, £10. To the Master or Mistress of a Charter or Parish school for ditto, by boys under 14 years of age, £4 11s., and £2 5s. 6d. Best felt hats of lambs' wool, new claimants to produce 200, and old claimants 400, £15. One hundredweight of smalt, £40. For 1,500 yards broad cloths, manufactured between 1st June, 1765, and 20th March, 1766, £70, £50, £30. Making 5 hundredweight of French or pearl barley, £10. For 200 perches of ditches, made between 1st October, 1765, and 1st April, 1766, a gold medal, a siver medal, and a silver medal. A lessee paying rent for 200 perches in ditching, £12, £6, £4. Planting 1,000 oak trees, a gold medal. Planting 2,000 ash or elm trees, a gold medal, a silver medal, and a silver medal. gold medal. These gold and silver medals for planting one for each province. Planting one acre with Scots fir, a gold medal, for every county. Flooding most meadow ground in February or March only, £10, £6, £4. Growing most wheat on two acres, sown with only five stone of seed to the acre, £10, £6, £4. Renter of not above 400 acres, growing ten acres of barley on ground which had been under turnips the season before, £20. Renter of 200 acres, for 5 ditto, £10. Employing 40 children, not

above 13 years of age, from 1st September, 1765, to 1st September, 1766, in any manufacture, £12, £8. Most honey and wax, including the hive and the bees, £30, £25, £20, £15, £10. The person collecting most honey or wax from bees of his own property, without destroying the bees, £10, £7. Inventing cheapest winter food for bees without sugar or honey, £5. Making bee-hives, £3, £2. This last for each province. A turbot fishery, 2,000 turbot sold in 1766, £30. Stock fishery, 10 cwt. sold, £20. Flounder fishery, 5 cwt. sold, £11 7s. 6d. Cod and hake fishery, 10 cwt. sold, £22 15s. Ling or haddock fishery, 10 cwt. sold, £22 15s. Owner of a fishing boat, or wherry, of 26 feet in the keel, taking in 1766, in one night, between 1st May and 1st September, and between the Lough of Carlingford and the Hill of Howth, 3 mease of herrings, sold fresh and sound in Dublin market, £11 7s. 6d. And between the Hill of Howth and Head of Wicklow, £11 7s. 6d. And between the Lough of Carlingford and Hill of Howth, the boat or wherry to be built after July, 1765, £11 7s. 6d. And between the Hill of Howth and Head of Wicklow, boat or wherry to be built after July, 1765, £11 7s. 6d.

“Sowing in 1766, before 12th October, 10 acres with wheat, the seed to be covered with the harrow; for each province, £20. Renter sowing in 1766, before 1st October, 10 acres

with wheat, £50. A practising farmer, writing a Farmer's Monthly Calendar, for tillage, pasturage, and meadow grounds, £22 15s. Renter sowing 2 acres with parsnips, only to feed cattle, £10, and 1 acre, £5. Renter sowing (in 1766) 5 acres with turnips, £10, and 4 acres £7. Sowing 2 acres with turnips in drills, horsehoeing the intervals, £6; and 2 acres, £3. The turnip premiums for each province. Tanning Irish hides or skins, not above 400, with bog myrtle only, at 5s. each, £100. Tanning ditto, not above 200, with oak dust only, £50. Sowing or planting 3 acres with burnet, £12; 2 acres £8; 1 acre, £4; 1 acre with lucerne, £5. Cultivating and sowing weld, or buoy moore, 10 cwt., £6; 5 cwt., £4. Renter growing and preparing for the dyer, 1 cwt. of woad, £6; and 70 lb. wt., £4. Raising in 1766, liquorice, 12 cwt., £12; 8 cwt., £8; 4 cwt., £5: continued for 1767 and 1768. Producing 10 barrels red mustard seed, £8; 4 barrels, £4. Raising 1 cwt. millet, £10. Reclaiming bog, 60 acres, so as in 1766 to be under tillage, a gold medal. Renter reclaiming bog, 30 acres, £50; 25 acres, £35; 20 acres, £25; 15 acres, £18; 10 acres, £12: to be continued for five years. Renter in each province manuring dry mountain, to be under tillage in 1766, 15 acres, £22 10s.; 10 acres, £15; 5 acres, £7 10s. Rape seed on 20 acres, from boggy, rushy, or mountainous grounds,

£34 2s. 6d.; 15 acres, £22 15s.; 10 acres, £17 1s. 3d. 10 lbs. saltpetre, £10, £5. Saving in 1766, clover seed, the growth of land of one's own holding, 12 cwt., £15; 8 cwt., £7; 4 cwt., £5. White or Dutch clover seed, 2 cwt., £10; 1 cwt. £5. Saving in 1766, trefoyle seed, 10 cwt., £10; 5 cwt., £5. St. Foin seed, 3 barrels, £10. Producing 8 cwt. hops, in 1767, one year's growth, £50. Premium for hops continued for five years from 1767. Growing in 1767 most wheat from the least seed on 10 acres, each province, £20. Sowing and securing in 1766, 1767, or 1768, one acre with acorns, a gold medal. The person having 160 thriving oaks on every acre, in land for sowing, whereof he has claimed the above premium, and in the seventh year after the premium has been claimed, £20, £15, £10. To the person keeping a well enclosed nursery of forest trees of two years' growth, within three miles of a country town, a yearly rent of 20s. per acre, for three years, such rent for any one nursery not above £3."

The Society, also, at various times lent money to different manufacturers and tradesmen. The sums thus advanced amounted in 1766 to £1,030, and difficulties having arisen in obtaining repayments, the Society resolved that they would not thereafter grant sums to any persons as loans.

In 1764 orders were given at several meetings for the inspection of various large houses in Dublin to ascertain if they were suited to the objects of the Society. In June, 1765, the Society having come to a resolution that the premises in Shaw's-court were insufficient for their accommodation, Thomas Ivory brought forward his estimate for an additional building, amounting to £549 16s. 10d. In January, 1766, it was resolved that "the term which could be obtained of the Society's house in Shaw's-court was so short and uncertain, that it was not proper or expedient for the Society to enlarge the same." Arrangements were consequently made for the erection of a new edifice in Grafton-street. The Society's last meeting in Shaw's-court took place on Thursday, 22nd October, 1767, and their house there subsequently became an auction-room. George Cleghorn, an eminent surgeon, resided and lectured for a time in Shaw's-court; and in 1772 we find notice of a body styled the "Shaw's-court Club."

About 1770 a sum exceeding three thousand pounds was expended on a house here for a club, which Lord Clement and others of the aristocracy founded on the model of Almack's and White's in London.

A very beautiful little private theatre was opened here in 1786: "while the necessary preparations were going forward, the Irish Parlia-

ment was sitting; but the first play was deferred till the day on which it was prorogued, because many of the performers were members of the House of Commons. At the performance, the Duke of Rutland, then Lord Lieutenant of Ireland, and his Lady, were present."

The *dramatis personæ* on the occasion were as follows:—

SHAW'S COURT THEATRE.

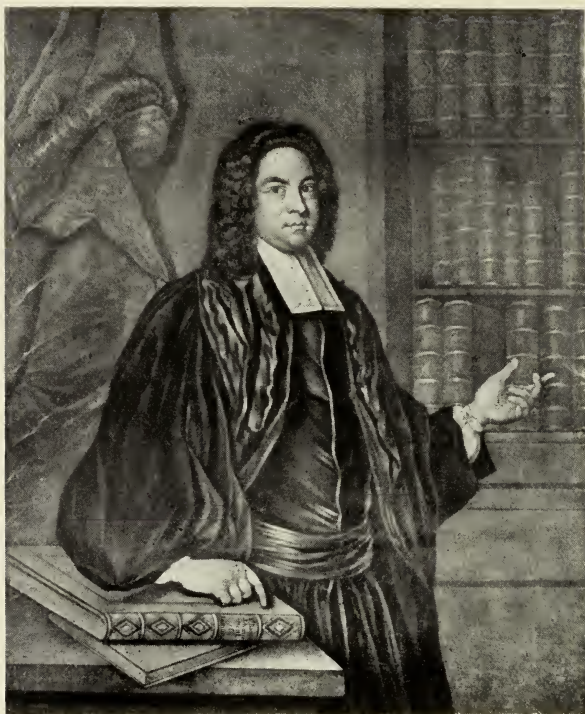
Monday evening, May 8, 1786.

The Force of Love.

Varanes	...	...	Lord Henry Fitzgerald
Leontine	...	...	Mr. C. Powell Leslie
Atticus	...	...	Mr. Cromwell Price
Theodosius	...	...	Mr. Isaac Corry
Delia	...	...	Mrs. Price
Athenais	...	...	Mrs. St. Leger

After the play, the Lord and Lady Lieutenant, with the Duke of Leinster, and all the nobility and gentry present, were "entertained at supper in the most sumptuous manner by the Right Honourable the Attorney-General (John FitzGibbon, afterwards Earl of Clare), at his house in Ely-place."

Shaw's-court was later occupied by a firm of wholesale silk merchants, the principal of whom, William Cope, was pensioned by Government for having induced the notorious



THE REV. SAMUEL MADDEN, D.D.

Thomas Reynolds, in 1798, to disclose the movements of the United Irish Society, which he had sworn to keep secret. Shaw's-court was removed to make way for the erections adjacent to the Commercial Buildings, which stand on a portion of its site.

An English writer of the latter part of the eighteenth century has left us the following notice of De Gree, an artist who died in Dame-street in the year 1789:—

“He was born at Antwerp, and the son of a tailor, who lived in the great square near the Cathedral; when a child, his manners were so engaging, that an Abbé solicited his father to let him educate him for the church; which proposal his parents readily acceded to: by this gentleman's instructions, he soon became a tolerable proficient in classics; and had read so much of the controversies as to form an opinion of his own; which was diametrically opposite to that professed by his patron. The Abbé finding he would not make a good priest, knew he would make a good painter; and articted him to a Mr. Gerrards of Antwerp, for seven years. Gerrards was an imitator of De Wit, the celebrated basso relievo painter. The first works of De Gree are hardly to be distinguished from those of his master, but by copying the models of Fiamingo, he acquired a broader manner, and more tender style of colouring. In the year

1782, when I visited Antwerp, he was then studying the English language with a view of going to London; to which place, Sir Joshua Reynolds invited him in 1781: he came to London, for the purpose of going to Dublin, where he had pictures to paint for Mr. La Touche. Sir Joshua received him with every mark of attention, and wished him to settle in London; but on his declining that proposal, he made him a present of fifty guineas to bear his expenses to Ireland: De Gree did not keep a shilling of the money, but immediately remitted it to his aged parents, at Antwerp; to whom he was a most affectionate and dutiful son. His first work in Ireland was executed for Mr. La Touche, for whom he painted several pictures during his residence in Antwerp. De Gree thought he could not in honour, charge him more for his works, than he had done when in Flanders; and he received a sum for a large work, that but barely paid his board and lodging in a family. On my arrival in Dublin, in 1787, I found him in a bad state of health, the cause of which was too close application, and the prejudicial mode of living that he pursued: he had but two small rooms, in the one he kept his pictures and slept, and in the other he worked, so that he was day and night breathing an atmosphere poisoned by the fumes of lead, which brought on those violent bilious attacks to which

he died a martyr. The low prices which he got for his pictures would not allow him to relax or indulge himself in the stimulus of a small portion of wine, which he had been accustomed to in his own country: for if he had, he could not have indulged himself in the much higher gratification, of sending a portion of his earnings to his aged parents; which he always did to the utmost farthing he could spare, so much so, that, when he died, he had only a few shillings in his possession, though his illness was but of a few days' duration. I think it necessary, in the memoirs of a man so amiable, to deny a report that has been maliciously circulated at Antwerp, that he died a martyr to intemperance. As a friend he was warm and sincere, all his actions were governed by philanthropy, and honesty; his manners were affable, and cheerful; and he never lost a friend after having gained one. He excelled in painting groups of boys in imitation of alto relievo on marble; and many of them are such masterly deceptions, that it must be a nice observer who would not think them real projections; having constantly employed himself in the painting of children, from Fiamingo, he neglected the study of anatomy, and designed the adult figure very incorrectly. He made an attempt at portrait painting, but did not succeed."

The taverns in Dame-street were the "Duke's

Head," frequented by noblemen in the reign of James II.; the "White Hart" (1714); the "Crown and Punch Bowl," kept by John Finlay (1758); the "Sun Ale-house," resorted to by gamblers and bad characters (1761); the "Half-Moon Ale-house," the "Still," noted for usquebaugh (1767), opposite the Castle-market; the "Robin Hood" (1731-1770), opposite Coghill's-court, kept by Owen Sullivan. A stage-coach for Kilkenny started from this inn; and a political club, called the "Robin Hood Society," opposed to the Government, held its meetings here in the early part of the reign of George III.

With the exception of Daly's, subsequently noticed, the most important tavern in Dame-street was the "Rose and Bottle," kept by Hughes, and in it were held (1748) the meetings of the "Sportsman's Club," which arranged the races at the Curragh, and subscribed for plates to be run for by Irish-bred horses. This tavern was the meeting-place of the "Rose Club," a political body connected with the early agitation of Charles Lucas; and here also met the "True Blue Club of Kilmain," Co. Mayo (1749); the "Boyne Society," and the members of the "Ouzel Galley," on political occasions (1758). The officers who had served in America gave dinners here (1763), and the house was much frequented by the gentlemen of the county of

Louth. We find no trace of the "Rose and Bottle" after the death of its landlord, Maurice Fenlan, in 1773.

Early in the reign of George III., Patrick Daly, who had originally occupied a subordinate position in a Dublin coffee house, opened a "Chocolate-house" at Nos. 2 and 3 Dame-street, which soon became the most famous establishment of its kind in Ireland, and was the usual resort of the nobility and Members of Parliament. Strange anecdotes have been told of the extraordinary scenes enacted at Daly's. The windows of some of the apartments are said to have been occasionally closed at noon, and deep gambling carried on by candle-light. As in Bath, it was not uncommon to see a gambler, suspected of cheating, flung out of one of the upper windows; and sanguinary duels were frequently fought in the precincts of the Club-house.

A tourist, in 1780, mentions Daly's Club as being very well regulated, adding, that he heard some anecdotes of deep play there, though never to the excess common in London. Nearly half the land of Ireland was said to have changed owners at Daly's, and tradition has preserved marvellous tales of the reckless characters of the frequenters of his gambling-tables.

The Lords and gentlemen who constituted Daly's Club, considering their house in Dame-

street not sufficiently magnificent entered into subscriptions for erecting a grander edifice; the list was closed at the latter end of 1788 and the building of the new house on College Green already noticed commenced in 1789 (two years after which it was opened for the reception of the members, as already noticed.

Amongst the residents in Dame-street were Dr. Bartholomew Mosse (1743), founder of the Lying-in Hospital; John Rocque (1754), the eminent chorographer; Kitty Clive (1763), the celebrated actress; Abraham Lionel Jenkins, M.D.; Dr. Arne, the composer (1776), at No. 40; Sir Boyle Roche (1783); and Dr. William Drennan. James Manly, jeweller, an extensive dealer in pinchbeck manufactures, at the sign of the "Eagle," No. 82, in Dame-street, was a noted maker of walking-canes of every description, especially of those clubs used by rakes in their nightly exploits, and which were generally distinguished on the metallic heads by such inscriptions as—"Who's afraid?" "Who dare sneeze?" "The devil a better;" "A pill for a puppy." Manly's disposal of his goods by auction produced a parody on Pope's "Eloisa to Abelard," with the following title: "An Heroic Epistle, from Mr. Manly, author of the famous gold coloured metal, quitting business in Dublin, and going to reside in London, to Mr. Pinchbeck, now in London."

Dr. Thomas Campbe'l, author of the "Philosophic Survey of the South of Ireland," resided at No. 28, Dame-street, in 1789. Dr. Joseph Stock, editor of Demosthenes, was the son of a hosier who lived at No. 1, Dame-street, nearly opposite to Parliament-street, in which house Hugh Hamilton, the miniature painter, resided in 1769. Dr. Stock was appointed Bishop of Killala in 1798. His further promotion in the Church is said to have been prevented by his pamphlet, entitled a "Narrative of what passed at Killala in the summer of 1798," which gave offence to Government from its author having borne testimony to the excellent conduct of the French troops which landed in his diocese.

John Comerford, a distinguished portrait painter, born in Kilkenny, lived in Dame-street, at the house of Messrs. Gilbert and Hodges, the most extensive booksellers and publishers in Dublin in the early years of the present century. To another resident in Dame-street, James Petrie, an accomplished artist, and father of the learned author of the "Essay on the Ecclesiastical Architecture of Ireland," we are indebted for the preservation of the portraits of several eminent Irishmen of the latter part of the eighteenth century.

In the middle of the eighteenth century the widest part of Dame-street, which was from Crane-

lane to Eustace-street, did not exceed forty feet in breadth; from the corner of George's-lane, the street gradually narrowed to the entrance to College Green; and the intermediate portion was about twenty-five feet wide. The street, principally inhabited by mercers, publishers, booksellers, jewellers, and other merchants, was frequently rendered impassable to pedestrians from the concourse of equipages, with which, before the Union, it was usually thronged. The first step towards its improvement was made in 1767, by the removal of Swan-alley, Salutation-alley, and other old buildings at the western extremity, preparatory to the erection of the Exchange.

The House of Commons having passed a resolution in 1777, that the approach to the Castle from the Parliament House through Dame-street and Palace-street was so narrow as to endanger the lives of passengers, £5,000 were granted to the Commissioners appointed by Act of Parliament for making wide and convenient passages through the city of Dublin, to widen Dame-street between the Castle-gate and George's-lane; and the old Castle-market was consequently removed, the "New Buildings" being erected on a part of its site. A portion of the loan, on credit of the coal duties, amounting to £119,529 4s. 6d., was granted in 1790, to be applied to the widening of Dame-street, the

Commissioners being empowered to borrow at an interest not exceeding 4 per cent. An Act of Parliament required that all the houses to be built or newly fronted, between Trinity-street and Church-lane, should be thrown back in a line with the "New Buildings" on the south of Dame-street; and a similar uniformity was ordered to be observed in all new houses between Eustace-street and Parliament-street. The non-observance of this statute subjected each offender to a fine of £200; and the Sheriffs were empowered to remove any buildings which exceeded the prescribed bounds. A total sum of £206,646 3s., was expended in the purchase of the ground and houses for opening the avenue from Palace-street to the Houses of Parliament, including, on the south side of Dame-street, the widening of Palace-street, and north end of Great George's-street, the opening of Dame-lane, Dame-court, and part of Trinity-street, and on the north side the opening of Foster-place, the widening of College Green, from thence to Anglesey-street, and part of Anglesey-street. Of the above expenditure £82,116 18s. 6d., were paid by the sale of ground in the line of the street.

The erection of the Commercial Buildings on the north side of Dame-street added still further to the improvement and embellishment of the

locality; and the last alterations here were made by the Wide Street Commissioners.

On the site of the present Eustace-street stood the residence and gardens of Sir Maurice Eustace, son of William Fitz John Eustace, of Castle Martin, in the County of Kildare, descended from the old Norman family of Fitz Eustache. Maurice Eustace was appointed Sergeant-at-Law in 1634, and elected Speaker of the House of Commons in 1639, at which period he was characterised as "a wise, learned, and discreet man, of great integrity." In 1642 Charles I. appointed him one of the Commissioners to confer with the Catholic Confederates; and in 1647 the House of Commons voted him their thanks "for his singular affection to the English nation, his public service, and his earnest advancement of the Protestant religion." On the Restoration, Eustace was appointed Lord Chancellor; and, "in regard that his estate had become weak by reason of the late Rebellion, and that the salary heretofore allowed for the Chancellor was not sufficient to support the dignity of that place," Charles II. granted him an annuity of £1,500, out of the Customs dockets, poundage, and subsidies of the city of Dublin, and town of Drogheda. Eustace was confirmed in his possessions by the Act of Settlement; and continued to hold the Chancellorship till his death in 1665. His son, Maurice

Eustace, became a Catholic, levied an infantry regiment for James II., distinguished himself during the wars of the Revolution in Ireland, and was wounded at Aughrim. On the remodelling of the Irish Army in France, in 1692, Maurice Eustace was appointed to the Colonelcy of the Irish Infantry Regiment of Athlone, in which he was succeeded, in 1693, by his Lieutenant, Colonel Walter Bourke, afterwards Maréchal de Camp, or Major-General, in the service of France.

About the year 1728 the Presbyterian congregation of New-row transferred their meetings to a newly erected place of worship in Eustace-street, their pastor at that period being the Rev. Nathaniel Weld, who, dying in 1730, was succeeded by the Rev. John Leland, who had been ordained his co-pastor in 1716. The duties of his pastoral office were discharged with great zeal and diligence by Dr. Leland, who, by indefatigable study, gained an immense amount of erudition, and possessed a memory so tenacious, that he acquired the name of the "Walking Library." Dr. Leland's first work was a Defence of Christianity, in answer to Tindal, printed in 1733. He subsequently published "The Divine Authority of the Old and New Testament asserted," in reply to Dr. Morgan, 1737; "Reflections on Lord Bolingbroke's Letters on the Study and Use of History, especially as far as

they relate to Christianity and the Holy Scriptures," 1753; a "View of the principal Deistical Writers that have appeared in England in the last and present century, 1754. When upwards of seventy years of age, Dr. Leland published, in two volumes, quarto, "The Advantage and Necessity of the Christian Revelation, shown from the state of Religion in the ancient Heathen World, especially with respect to the Knowledge and Worship of the one true God; a rule of moral duty, and a state of future rewards and punishments." The learning and ability displayed in these works acquired for their author the respect and esteem of persons of the highest rank, who appreciated the important services rendered by him to the cause of Christianity; and on his death in Eustace-street, in his seventy-fifth year, on the 16th of January, 1766, it was admitted that there had been no Presbyterian minister in Ireland "who had adorned his vocation more than Dr. Leland, for his whole life was regulated by the principle of that religion which he so well knew how to defend."

The Rev. James Weld, who succeeded Dr. Leland as pastor of Eustace-street Congregation, received his education from that distinguished Dissenter, Dr. Francis Hutcheson, one of the most eminent philosophic writers produced by Ireland, author of the "Inquiry into

the Ideas of Beauty and Virtue." Hutcheson taught in a private academy at Dublin for several years with great reputation, till elected, in 1729, Professor of Philosophy in the University of Glasgow, where, it is stated, his academical lectures have contributed very powerfully to diffuse in Scotland that taste for analytical discussion, and that spirit of liberal inquiry, to which the world is indebted for some of the most valuable productions of the eighteenth century. Dr. Isaac Weld died in 1778; his successors in the pastorship of Eustace-street were the Rev. Samuel Thomas, 1767-1786; Rev. Philip Taylor, 1777; Rev. Joseph Hutton, 1788. The permanent funds of the congregation of Eustace-street are stated to be "the richest of any Presbyterian church in Ireland, both for the support of the ministers, and of their charitable institutions. They have an alms-house for twelve poor widows; a school for boys, partly supported by the collection of an annual charity sermon on the fourth Sunday of November; and a female school, nobly endowed and most carefully superintended."

Among the taverns in Eustace-street were the "Punch Bowl" (1727); the "Three Stags' Heads" (1754), at which the Corporation of Apothecaries held their meetings; the "Ship" (1758). The most important tavern in Eustace-street was the "Eagle," at which the "Friendly

Brothers of the County of Dublin Knot" used to dine on their anniversaries (1768); it was also the meeting-place, about the same period, of the "Constitutional Club" and the gentlemen of the County of Kerry; its master being Francis Christian. Meetings of the corps of Dublin Volunteers, commanded by the Duke of Leinster, were held in 1782 at the "Eagle," in which, at the same time, was the Hall of the Cooks, or Guild of St. James the Apostle. The Society called the "Whigs of the Capital," composed of public-spirited citizens of Dublin, held at the "Eagle," early in 1791, their political dinners, attended by the Lord Mayor, the Duke of Leinster, Lord Charlemont, Lord Henry Fitzgerald, Grattan, Curran, Ponsonby, and several other patriotic characters. At the "Eagle," on the 9th of November in the same year, was held the first meeting for the formation of the Society of United Irishmen of Dublin, the Chair being occupied by the Hon. Simon Butler; James Napper Tandy acting as secretary; and here, in 1793, the Grand Masters' Lodge of the Irish Freemasons assembled on the first Wednesday in each month. During the early part of 1798 the Whig Club of Dublin held their dinners at the "Eagle," then kept by Bennett; the stewards on these occasions were generally Henry Grattan, John Ponsonby, John Philpot Curran, John Taylor, James Hartley, and Hugh Skeys.

From the establishment of the Tax in 1773, the Stamp-office of Ireland was held at No. 5, Eustace-street, the house adjoining which was occupied by George Cleghorn, a surgeon of high eminence, author of the valuable treatise on the "Diseases of Minorca," in which island he was stationed for thirteen years, as surgeon in the 22nd Regiment of Foot. Cleghorn became Professor of Anatomy in Trinity College, Dublin, was one of the first Council of the Royal Irish Academy, and died in December, 1789, at his house in Eustace-street, which was soon after occupied by James Vallance, the principal book-auctioneer of his time in Dublin. Apartments in Vallance's house here were taken in 1791 by the "Dublin Library Society," a preliminary meeting for the formation of which body was held at Archer's, 80, Dame-street, on the evening of Tuesday, the 10th of May, 1791. The Chair on this occasion was occupied by Richard Kirwan, the eminent chemist, and it was stated that the object of the Society was to procure those great and expensive books usually beyond the reach of private individuals, and, at the same time, all smaller works having just pretensions to merit in any branch of literature and science. The annual subscription was fixed at one guinea; ten guineas constituting a member for life; and it was agreed that the business of the Society should be conducted by a com-

mittee of twenty-one, chosen annually from the entire body of the subscribers. At a meeting of the "Dublin Library Society," held on the 21st of the following May, at the house of the Royal Irish Academy, Richard Kirwan in the Chair; William Cope, Treasurer, Richard Edward Mercier, Secretary, a Committee was elected, and among its members were:—Richard Kirwan; Mathew Young, D.D.; Joseph Cooper Walker; Rev. Thomas Elrington, M.A.; William James MacNeven, M.D.; Samuel Whyte; Richard Edward Mercier; Thomas Jones, B.D.; Rev. Andrew Dunn; Rev. Richard Graves, M.A.; Leonard Hudson; Theobald M'Kenna, M.D.; George Barnes; Lewis Lyons; Samuel Walker; Rev. Christopher Adamson, LL.D.

The Committee of the Society continued to meet, at 7 p.m., at John Archer's, in Dame-street, till they agreed, in June, 1791, to engage apartments in the house of Vallance in Eustace-street, consisting of a first-floor of two rooms, furnished with shelves, and connected by a sufficiently commodious passage. In March, 1792, the Society elected the Earl of Charlemont President, and Richard Kirwan was appointed one of the Vice-Presidents. The extensive purchase of costly books was prevented by the considerable expenditure on English and Irish newspapers for the "Conversation-room," which had

almost the effect of converting the institution into a political newspaper club. In 1803 it was found that several valuable works had been abstracted from the Library, and in 1807 the Society, being desirous to have more commodious premises, sought for a suitable house, or an eligible site for the erection of a building. They subsequently proposed to purchase his house from Vallance; but, not agreeing upon terms, they ultimately decided, in December, 1808, on taking from Mr. Connolly a house on Burgh-quay, the second door from the corner of Westmoreland-street, at the foot of Carlisle Bridge. The rooms in Eustace-street were finally closed in April, 1809, and the Library removed thence to Burgh-quay, where the Conversation-room was first opened to the members on the 22nd of the same month.

Temple-bar acquired its name from having been the site of the mansion and gardens of the family of Temple, the first of whom settled in Dublin was William Temple, described as "Fellow of King's College in Cambridge, Master of the Free School in the city of Lincoln, Secretary to Sir Philip Sydney when he was killed at the siege of Zutphen, afterwards Secretary to Davison, and at length to Robert Earl of Essex, whom he attended into Ireland; after whose death he retired into private life; but upon the importunate solicitations of Dr. Ussher,

afterwards Primate of Ireland, he was prevailed on to accept the Provostship of the College of Dublin, 1609. After this promotion he was knighted, and made one of the Masters of Chancery; yet he still held the government of the College till he died in 1626, in the seventy-second year of his age, and left behind him the character of a person of consummate learning and great piety." His son, Sir John Temple, a Privy Councillor and Master of the Rolls in Ireland in 1640, published, in 1646, a "History of the Beginnings and first Progress of the general Rebellion raised within the Kingdom of Ireland, upon the Three and Twentieth day of October, in the year 1641." This partisan work, written in the Parliamentary interest, holding up the native Irish to execration for attempting to regain the lands of which they had been dispossessed by force, forms the standard authority of most of the English writers on those times, and it has been frequently reprinted with the object of exciting, through a sectarian medium, political and religious animosities. "The falsehoods it contains," says Dr. John Curry, "are so glaring and numerous, that even the Government, in the year 1674, seems to have been offended at, and the author himself ashamed of the republication of it." Temple's son, the famous Sir William Temple, resided here during

the Commonwealth, "wholly out of business and public thoughts:" he sat in the Convention at Dublin in 1660, was elected to represent Carlow in the Parliament of Ireland in 1662, soon after which he quitted Dublin to commence his diplomatic career on the Continent; still, however, retaining the Mastership of the Rolls in Ireland, a reversion of which office was granted to him in 1664. The Corporation of Dublin in the last century received from the Temple family, ancestors of Lord Palmerston, an annual rent of forty pounds for part of Temple-lane, and for land behind Sir John Temple's garden, now part of Temple-bar.

Temple-lane, originally called "Hoggen-lane," acquired, towards the end of the reign of James II., the name of "Dirty-lane," which was changed to "Temple-lane" early in the last century, at which period the greater part of this locality was occupied by warehouses and stables. In Temple-lane was the entrance to the Pit of Crow-street Theatre, adjoining to which was the "Shakespeare Tavern," a much frequented establishment. There were two ferry stations on Temple-bar: one at the foot of Temple-lane, the other at "Bagnio-slip;" the latter appears to have acquired its name from a bagnio kept by Mayne, in the reign of Queen Anne, at the sign of the "Barber's Pole," opposite the "Flying Horse" on Temple-bar.

Bagnio-slip, the houses in which were the resort of the lowest characters connected with the shipping on the river, continued, until the removal of the Custom House, to be the scene of frequent brawls and occasional murders.

The printers and publishers on Temple-bar were Christopher Dixon, next door to the "Punch Bowl" (1727); James Carson (1749); James Dalton (1760). On Temple-bar were the "Raven and Punch Bowl" (1729); the "Dog and Duck," noted for good ale, kept by Maddocks, in 1745; the "Turk's Head Chop-house" (1760-1770), and the "Horse-shoe and Magpie" (1780), the accustomed resort of the theatrical performers. The hostess of this house married George Mullins, a landscape painter, whose pupil, Thomas Roberts, gained more reputation in this department of art than any other Irishman of his day; many of his best works are preserved in the collections of the Duke of Leinster and Lord Powerscourt, by whose predecessors he was patronized. Roberts, while a pupil, is said to have supplied himself with pocket-money by painting the black-eyes of the persons who had fought on the preceding nights in his master's establishment on Temple-bar.

In a recess, close to the western corner of Anglesey-street, stood Fownes's-court, so called from Sir William Fownes, of Woodstock, in the County of Kilkenny, Sheriff of Dublin in 1697;

and in 1698, appointed with Henry Lord Shelburne, Ranger and Gamekeeper, or Master of the Game, Ranger of the Phoenix Park, and of all the parks, forests, chases, and woods in Ireland. Fownes was elected, in 1708, Lord Mayor of Dublin, the Parliamentary representation of which he contested unsuccessfully in conjunction with Martin Tucker on Tory principles, in opposition to the Whig Party, in 1713. At the election, held in the Tholsel, a serious riot occurred, ascribed to the partisans of Fownes, and at the next Parliament it was proposed to order him into custody, which was negatived only by a few voices. Fownes was created a Baronet of Ireland in 1724, and in the following year published "Methods proposed for regulating the Poor, supporting some and employing others, according to their capacities." In 1732 Fownes addressed to Swift a proposal for establishing, in or near Dublin, a public Bedlam for the reception of lunatics from every part of the kingdom, which is supposed to have influenced the Dean in the disposal of his fortune to endow an institution of this nature. In 1735, Swift, writing of Fownes soon after the death of the latter, at a very advanced age, observes: "He had a very good natural understanding, nor wanted a talent for poetry; but his education denied him learning, for he knew no other language

except his own; yet he was a man of taste and humour, as well as a wise and useful citizen, as appeared by some little treatise for regulating the government of this city, and I often wished his advice had been taken."

Sir William Fownes left a son, Kendrick Fownes, and a daughter Elizabeth, who married Robert Cope of Loughgall, County Antrim, the name of which family is still preserved in Cope-street, contiguous to Fownes's-street. Kendrick Fownes died in 1717; his only son, William, who succeeded his grandfather in the baronetcy, represented Inistioge and Knocktopher in the Parliament of Ireland; on his death, in 1761, the title became extinct, and his relict, Sarah, daughter of Brabazon Earl of Besborough, remarried with William Tighe of Rosanna, County of Wicklow.

In his latter years, Sir William Fownes resided at Island-bridge; and the large house in "Fownes's-court" was taken in 1727 by Madame Violante, a French rope-dancer and pantomimiste.

"This house," says Hitchcock, "she converted into a commodious booth, and brought over a company of tumblers and rope-dancers, who exhibited for some time with success. In these performances Madame Violante bore a principal part, having been bred a very capital dancer. But, as in all public spectacles, where the mind

is not feasted, the eye soon grows weary and palled, so in this case her audience in a short time decreased so much, that she, fertile in expedients, converted her booth into a play-house, and performed plays and farces. Fortune, who delights in sporting with mankind, and often calls her favourites from the most unlikely situations, seemed to have taken this spot under her peculiar care; for in this little theatre were sown those seeds of theatric genius, which afterwards flourished and delighted the world. Madame Violante, finding her efforts in exhibiting plays to fail, owing to the badness of the actors, formed a company of children, the eldest not above ten years of age. These she instructed in several petit pieces, and as the Beggar's Opera was then in high estimation, she perfected her Lilliputian troop in it, and having prepared proper scenery, dresses, and decorations, she brought it out before it had been seen in Dublin. The novelty of the sight, the uncommon abilities of these little performers, and the great merit of the piece, attracted the notice of the town to an extraordinary degree. They drew crowded houses for a considerable length of time, and the children of Shakespeare's and Jonson's day were not more followed or admired than those tiny geniuses. Time, the true touchstone of merit, afterwards proved that the public were not mistaken in their judgment.

I," continued Hitchcock, "never have been able to obtain a complete list of the members of this little community, but from what I have collected, the names of several performers of great merit appear. In the Beggar's Opera, Miss Betty Barnes, an excellent actress, and whom I have often seen play by the names of Mrs. Martin, and Mrs. Workman, personated 'Captain Macheath;' the afterwards well-known Master Isaac Sparks played 'Peachum;' Master Beamsley, 'Lockit;' Master Barrington, afterwards so celebrated for Irishmen and low comedy, 'Filch;' Miss Ruth Jenks, who died some years afterwards, 'Lucy;' Miss Mackay, 'Mrs. Peachum;' and from the 'Polly' of that day sprung the beautiful, elegant, accomplished, captivating Woffington, to please and charm contending kingdoms. This extraordinary character is a striking instance that the shining qualities of the mind, or graces of the person, are not confined to rank or birth, but are sometimes to be met with in the most unfavourable situations. Miss Woffington's origin was such as would puzzle a herald or antiquarian to trace. Her father's condition in life is enveloped in obscurity; her mother for many years sold fruit at the entrance of Fownes's-court, poor and honest; yet from such parents, unassisted by friends, unimproved by education, till able to attain it by her own assiduity, did this peculiar

ornament of the Drama, and favourite of the Graces, rise to a station so celebrated as to be able to set the fashions, prescribe laws to taste ; and, beyond any of her time, present us with a lively picture of the easy well-bred woman of fashion."

Madame Violante quitted Fownes's-court in 1730, the theatre in which was, in the succeeding year, opened by Mr. and Mrs. Ward, two talented performers, who had withdrawn from the Smock-alley stage ; they, however, continued here for but a brief period, and the "great house" in Fownes's-court was converted into a Chocolate-house by Peter Bardin, an actor of the Smock-alley company. In this court were held two eminent schools, that of the Rev. Enoch MacMullen (1750), and that of the Rev. Thomas Benson, opened here in 1749, and maintained with great distinction for more than a quarter of a century.

In June, 1755, Bardin's Chocolate-house was taken for the General Post-office of Dublin, which was held there till 1783, after which a Charitable Infirmary was established in the "Old Post-office yard." The ground on which "Fownes's-court" and portion of Crown-alley stood was subsequently taken by a company of merchants, with the object of erecting a public building for commercial purposes, as near the centre of the city as possible. Shares of £50

each having been issued the erection was commenced in 1796, and opened under the name of the "Commercial Buildings" in 1799.

In Fownes's-street, opposite the gallery-door of Crow-street Theatre, stood the "King's Arms Tavern," kept by Ryan, frequented by the "Gamahoe Club" (1763); the "Jockey Club" (1768); the "Glorious Memory Hunt" (1769); and during the early part of the reign of George III. by the Freemasons, Members of Parliament, and the gentry of the King's, Tipperary, Mayo, Derry, and Queen's Counties. This house was taken by Thomas Mayne in 1795, at which period the "Shakespeare Tavern" was located at No. 12 Fownes's-street, the corner of Cope-street.

Anglesey-street received its name from Arthur Annesley, created Earl of Anglesey in 1661, who took from the Corporation of Dublin, by three leases, dated respectively 1657, 1658, and 1662, "all that part of the strand unto land water-mark, which," says the record, "abutteth and meareth unto several houses and gardens belonging to Arthur Annesley, Esq., situate on the College Green, in the suburbs of the city, and adjoining to the sea-side there; which part of the strand containeth from east to west $202\frac{1}{2}$ feet, or thereabouts; and from south to north, from said Arthur Annesley's own garden wall unto the aforesaid land water-mark, 222 feet.

or thereabouts, being equal, and so far into the strand as Sir John Temple, Knight, his holding there."

Arthur, first Earl of Anglesey, whose career has been noticed in the second chapter of our first volume, dying in 1686, was succeeded by his eldest son James, whose sons, James, John, and Arthur, successively inherited the family estates and titles; while the junior branch enjoyed the baronetcy of Altham in the Peerage of Ireland, a title originally conferred in 1680 on Altham Annesley, second son of the first Earl.

Arthur, fourth Lord Altham, married in 1706 Mary Sheffield, natural daughter of John Duke of Buckingham, but upon some disagreement he left her in England in 1709, and went to Ireland, whither she came in 1713, when a reconciliation took place between them in Dublin. Early in 1715 Lady Altham, at his Lordship's house at Dummaine, in the County of Wexford, gave birth to a son who was christened James after the third Earl of Anglesey, from whom his father had received many favours. Fresh variances having arisen, Lord and Lady Altham separated in 1716, the child continuing with his father, "a very small-faced, thin, little nan," with a loud voice, who came in 1722 to reside in Cross, or Cherry-lane, Dublin, with a lady named Gregory. Lady Altham, who is described as a "tall woman with a brown complexion and good

features," meanwhile contrived to see her son frequently in private, until, falling into a decline in 1723, she was brought to London, where during the remainder of her life she subsisted on the bounty of her kinswoman, the Duchess of Buckingham.

Miss Gregory succeeded in acquiring a complete influence over Lord Altham, and during the lifetime of his wife assumed the title of Lady Altham. Seeing in young James Annesley an obstacle to her ambition in event of herself having issue she laboured to lessen the affection of his father, on whom she prevailed to remove the boy from his house to board at Mrs. Cooper's in Ship-street, whence he went to school at Barnaby Dunn's in Werburgh street. Pressing necessities soon rendered Lord Altham anxious to raise money on his reversionary interest in the Anglesey estates, which, however, could not be effected were he known to have an heir; he consequently sent his son to the house of a dancing-master named Cavanagh, with instructions to have him kept in the greatest privacy. From this restraint the boy effected his escape, but being denied admission to his father's house, and fearing the vengeance of Miss Gregory, then residing with Lord Altham who had removed from Cross-lane to Frapper-lane and thence to Inchicore, he, in 1724, became a homeless wanderer in the streets of Dublin. For about two

months he gained a livelihood by carrying messages in Trinity College, being chiefly supported and clothed by Amyas Bushe of Kilfane, then an undergraduate, who engaged him as a servant. He afterwards found a friend in Dominic Farrell, a humble dealer in linens, acquainted with Lord Altham, who owed him fifty pounds. After supporting the boy for about three weeks, Farrell went to Inchicore and saw Lord Altham, to whom he said:—"My Lord, there's this poor child; he will be lost; and it is a sin to see him like a vagrant about the town; he is a disgrace to you; send him to somebody to take care of him.' 'Why, Farrell,' said he, 'take care of him till I can dispose of him, and then I will not only pay what is due to you, but the expenses you shall be at in keeping him.' The reason he gave for not keeping the child in his own house at Inchicore was, that Miss Gregory and he could not agree, and that he could not keep him at home. 'I shall have no peace,' said he, 'and must keep him somewhere, and I pay you not only what I owe you, but what you shall lay out in taking care of him.' After he had been with me for some little time," continues Farrell, "he was bare; I gave him some little money to buy what he wanted, and he did not come near me for three weeks or a month, till I saw him in Smithfield on horseback, and I called to Purcell, 'Pray look at that boy there

on horseback, would you take that boy, or imagine him to be the son of a peer or of a nobleman?" Of his connection with James Annesley, the following account was given by John Purcell, a butcher dwelling in Phœnix-street, having his stall in Beef-row, in Ormond-market, described as "a very reputable, honest man, in good credit, and above the world":—"I happened to go into Smithfield one Wednesday in the afternoon (1726), at the time of selling horses, and I saw Mr. Farrell talking to a little boy called James Annesley, and he called me to him. The boy was riding on a horse, and when he saw me he called him off the horse, and he told me he was Lord Altham's son. 'May be,' said I, 'he is not his real son, but may be another way.' 'No,' said he, 'he is his own lawful son.' 'It is a poor thing,' said I; 'has he no relations? Where's his father?' 'His father,' said he, 'lives at Inchicore.' 'May be,' said I, 'he is a naughty boy.' 'No,' said he, 'the w—— his father keeps has put bad things into his father's head.' I went to the child myself, and asked him if he was Lord Altham's son. 'I am,' said he. 'This is a poor thing. but,' said I, 'if he will forsake all little dirty tricks, I will take him home and take care of him.' I went to the child, and asked him two or three questions, and said, 'If you promise me to be a good boy, I'll take you home into my

charge, and you shall never want while I have it.' Upon that he fell upon his knees, and gave me a thousand blessings, 'for,' said he, 'I'm almost lost.' 'Well, sir,' said I, 'have a good heart;' upon which I took him home to my own house; the garb he was in was very destitute; my wife was busy about the house, and I presented him to her. She asked me who he was; 'No matter for that,' said I, 'but take care of him as if he was your own.'" Having been told by Farrell the child's story, the honest butcher's wife "put a large pot on the fire, got a wedge of soap, and cleaned him, and put on him a shirt and clothes of her son; and said, 'while I have a bit of bread for my own child, you shall never want.'" "She tossed him up very grand; and," continues Purcell, "when I came home I found him in the kitchen with my wife, whom he called 'Mammy;' and my wife and some people that knew the child would call him my Lord Altham; and he was a considerable while with me, as good a child as ever stood in the walls of a house; and took the small-pox in September, and about the latter end of October was recovering; my wife attended him and brought him through, under God, very well. When he was just upon the recovery there came a gentleman to my house, and I was joking with the child. The gentleman had a gun in his hand, and a setting dog with

him, and inquired, 'Is there not one Purcell lives here?' 'Yes, sir,' said I. 'Are you the gentleman?' said he. 'I am.' 'I suppose you sell a glass of liquor; can we get a pot of beer together?' I told him we could; upon that he sat down in the seat opposite the fire, and he asked had I not a little boy called Jemmy Annesley? and said he was very desirous to see him; and hearing that, I called my woman to me, and told her there was a gentleman had a great desire to see the child. She said 'he was not fit to be seen, being green, just out of the small-pox;' when the gentleman said, 'He is not so ill but he will come to see me.' The child, at this time, was crying by the fire-side; my wife asked the reason, when he said, 'The sight of that gentleman that is now come in, has put such a dread upon me, I don't know what to do with myself.' Upon this, my wife was very loath to let him come, but I called the child, when he came and made his bow to him. 'Jemmy,' said he, 'how do you do?' 'I'm very well, sir,' said the child. 'Do you know me?' says he. 'Yes, very well.' 'Who am I?' 'You are my uncle Annesley.' So he asked him a great many questions, and the child resolved them very mannerly and pretty; among the rest he promised some things to him, that he would let his father know, and told him he lived at Inchicore. 'I'll let your father know,' said

he, 'what hands you are in;' and I said, 'I desire you'll speak to his father to take him into his charge.' We drank to the tune of three mugs of ale, and he said he would speak to my Lord to remit me something that was handsome for my pains, in taking that care and charge of the child.' And I said I desired no gratuity, but wished with all my heart that his father would take him into his care himself."

Purcell's visitor on this occasion was the Hon. Richard Annesley, youngest son of Richard, the late Lord Altham, Dean of Exeter, and brother of James Annesley's father, on whose death in 1727, he, to the surprise of all who were aware of the existence of the boy, assumed the title of Lord Altham. About three weeks after the decease of Lord Altham, his brother sent a messenger to Purcell's house, desiring James Annesley to meet him at Mr. Jones's in Ormond-market. "When the child came to me," says Purcell, "he said, 'My mistress gives her humble service to you, and desires you'll go along with me, for my uncle has sent for me, and I'm sure it can't be for any good, I'm afraid to go by myself, for I fear he'll use me ill.' Upon that, I sent the man that came for the child home to the house of Mr. Jones, to the gentleman, and to tell him that he was coming. As he went, he delivered his message; I was a little while going, and went with the child to Jones's.

Before I went in, I took a stick in my hand, and the child held me fast by the skirt of the coat. When I went into the entry, I saw three or four fellows ranked by the wall of the entry, whom I suspected. At this present time (1743) Earl of Anglesey was all in black, and met me at the kitchen door, coming into the entry; when I saw him, I knew him, took off my hat, and bade him good morrow, and he said no more but, 'How do you do, Mr. Purcell?' and called to the fellow standing behind my back, 'Hark you sir, take that thieving son of a w——, and leave him in the proper place till further directions.' I asked him then who it was he meant that was a thieving son of a w——. He said 'Damn me, I am not speaking to you.' 'To whom then?' said I. 'To that thieving son of a w—— there in your hand,' says he. I said, 'My Lord, he is not a thief.' 'Damn me,' said he, 'but I'll send him, the thieving son of a w——, to the devil.' 'No,' said I, 'by God, you shan't send him to the devil, nor his dam neither, for I'll take care of him while in my charge.' And with that I got him between my legs, put my arms over him, hugged the child to me, and said that 'whoever offered to do him mischief, by all that's good, I'll knock his brains out.' I," continues Purcell, "asked Lord Altham what authority he had to say he would do so and so; he told me that he could not make his appear-

ance at the Castle, or any other place, but what he was insulted on that thieving son of a w——'s account, and for that reason he should not stay in the kingdom. I told him then, 'You make a good appearance of a gentleman, and I'm surprised that you should show so much revenge and so much malice; to say that you'll destroy this poor creature, which you'll neither support nor maintain.' One of the constables attempted to take the child from me, but I threatened to knock out the brains of the first man that should offer to take him from me. If those persons intended to take the child by force, they could not have done it, for I had enough in the Market to help me, and I said I would lose my life before I would lose the child. The people in the Market heard it, and the butchers came to assist me. When Lord Altham found he could not get his revenge, he desired me after, to go and look for the boy's nurse; I did not know who his nurse was, or who it was that he belonged to in that state; 'all that he told me,' said I, 'is that my Lord Altham was his father, and I don't think myself under any such obligation as to go seek for his nurse.' Upon that I brought him home and left him with my wife, whom he called his Mammy."

Several ineffectual attempts were subsequently made to take the boy from Purcell's house, which stood in Phœnix-street at the rere

of the residence of Counsellor Richard Tighe of the Haymarket. James Annesley became acquainted with the Counsellor's son a child of his own age, who brought him from Purcell's to Tighe's house, and after keeping him there for a time in private, finally prevailed with the Counsellor to allow him to retain the friendless boy in the capacity of an attendant. In the following February James Annesley was seized in Ormond-market by his uncle, Lord Altham, with two constables, on a charge of having stolen a silver spoon. On emerging from the market the constables took a coach and drove with the lad, followed by a crowd to George's-quay, where they were met by Lord Altham with his servant whom they accompanied in a boat to Ringsend, where they put the boy, weeping and exclaiming against the cruelty of his uncle on board the ship "James," which, on the last day of April, 1728, sailed, laden with goods and emigrants, to Fial, in Philadelphia. On his arrival in America, James Annesley was sold for a common slave; Lord Altham, meanwhile, on the decease of his kinsman Arthur Annesley fifth Earl of Annesley without issue in 1737, entered as heir upon his title and vast estates.

Richard, Lord Altham, the persecutor of James Annesley and usurper of the Earldom of Anglesey was a nobleman of profligate character. In 1715 he had married in Devonshire, Anne

Prust, heiress to a large property. Separating from her in 1725 he during her lifetime married Anne Simpson, daughter of a respectable and wealthy citizen of Dublin; this lady he abandoned in 1741 for a handsome young woman named Juliana Donovan, daughter of an ale-house keeper on his estate, taking her to live with him at his seat at Camolin; and while she was resident there he married in London Anne Salkeld, daughter of a merchant of that city. The Earl's second wife, Anne Simpson, instituted, in 1741, a suit against him in the Ecclesiastical Court, at Dublin for cruelty and adultery, and obtained an order for alimony and costs. For not complying with this decree his Lordship was solemnly declared excommunicated, under which sentence he continued during the remainder of his life.

Young James Annesley, a slave in the Plantations, meanwhile underwent severe sufferings but at the end of thirteen years he succeeded in escaping in a merchant ship to Jamaica, where, volunteering as a man-of-war's-man he became known to Admiral Vernon, then in command of the British West Indian fleet, by whose care and bounty he was brought to Great Britain to claim his rights. On the return of James Annesley, his uncle, harassed with litigation by various branches of his family, contemplated a compromise with his nephew, in the event of the

success of which he intended to surrender the title and estates to him on condition of receiving an annuity of £2,000 or £3,000, on which he hoped to retire to France; and with this object he engaged a gentleman to instruct him in the French language.

In May, 1742, soon after his arrival in England, Annesley occasioned the death of a man by the accidental discharge of a fowling-piece at Staines; this occurrence effected an alteration in the plans of the Earl of Annesley, who immediately employed his agents, Jans, and John Giffard, his attorney, to prosecute his nephew for murder, declaring to them in private that he did not care if it cost him ten thousand pounds to get him hanged, for then he should be easy in his titles and estates. Notwithstanding the efforts of the Earl, who drove in his coach-and-six to the Court, appeared in person on the Bench, endeavouring to intimidate and browbeat the witnesses, and to inveigle the prisoner into "destructive confessions," the young man was honourably acquitted, and came to Ireland to claim the Anglesey titles and property. On his arrival at Dublin accompanied by his lawyer, Daniel MacKercher, Annesley took up his residence at the house of Moore, an apothecary in Jervis-street, where he was waited upon and recognised by several who had known him when a child. To bring his case into Court, Annesley

executed in favour of James Craig a lease of portion of the Anglesey estates in the county of Meath, comprising thirty messuages, thirty tofts, fifty cottages, two mills, fifty gardens, eight hundred acres of arable land, three hundred acres of meadow, six hundred acres of pasture, fifty acres of furze and heathy ground, fifty acres of moory land, with the appurtenances. For his ejectionment from these possessions, Craig, a lessee of James Annesley, instituted legal proceedings against Richard Earl of Anglesey; and the trial commenced on the 11th of November, 1743, before the Lord Chief Baron Bowes, Barons Dawson and Mountney. The Jury was composed of the principal gentlemen of the county; the Earl's counsel, fifteen in number, included the Prime Sergeant, Anthony Malone; the Attorney-General, St. George Caulfeild; the Solicitor-General, Warden Flood; and the Recorder of Dublin, Eaton Stannard. Of the thirteen lawyers engaged by Annesley, the principal were the second Sergeant, Robert Marshall, and Philip Tisdal, the third Sergeant. The Earl's lawyers mainly based their defence on the illegitimacy of James Annesley, whom they laboured to prove was the son of his nurse, Joan Landy, "a clean, bright girl," resident on the estate, and occasionally employed as a domestic in the house of Lord Altham at Dunmaine. In finally summing up the evi-

dence on both sides, Baron Dawson observed:—
“This is the longest trial ever known at the Bar: this is the fifteenth day since the trial began; trials at Bar are usually determined in one day. There are such contradictions on both sides of the question, that it would not be hard to show that several witnesses on each side are not entirely to be credited. Several of the witnesses on each side not only contradict the witnesses on the other side, but also, in many instances, themselves; and, therefore, independent of other things proper to be considered, one could not tell where to settle.” The Jury, however, after a deliberation of about half an hour, brought in a verdict in favour of James Annesley.

The Earl found means to procure a writ of error, setting aside this verdict and legal proceedings between the parties were carried on for several years till 1759, when James Annesley died without heirs, and his uncle consequently continued in possession till his death in 1761, on which the Earldom of Anglesey passed from the family of Annesley. After the Earl's decease, his children by his various reputed wives litigated amongst themselves for several years relative to the succession to his titles and estates; and the Irish House of Lords finally decided in favour of Arthur, his son by Juliana Donovan, who by this decree became Baron

Mountnorris, Baron Altham, and Viscount Valentia.

The history of James Annesley is believed to have furnished Sir Walter Scott with the groundwork of "Guy Mannering," on which subject it has been observed that—"The names of many of the witnesses examined at the trial have been appropriated—generally with some slight alteration—to characters in the novel; amongst others, one of them is named Henry Brown, while Henry Bertram, *alias* Vanbeest Brown, is the hero of the story. An Irish priest was examined, named Abel Butler; while we find Abel Samson in 'Guy Mannering;' and Reuben Butler in the 'Heart of Mid-Lothian,' all three corresponding in profession, as in name. Giffard and Glossin, although somewhat alike in patronymic, resemble each other still more in character and the abuse of their common profession. Giffard had an associate in iniquity named 'Jans;' while 'Jans Jansen' is the *alias* assumed by Glossin's accomplice, Dirk Hat-terick. Again, we find Arthur Lord Altham and Mr. MacMullan in the history, and Arthur Melville, Esq., and Mr. MacMorlan in the fiction. Kennedy and Barnes appear unaltered in each. A remarkable expression used by one of the witnesses in reference to Annesley—'He is the right heir, if right might take place,'—probably

served as a hint for the motto of the Bertram family—'Our right makes our might.'"

"Anglesey House" stood on the eastern side of Anglesey-street. Lectures on experimental philosophy, delivered in 1744 by John Booth, at the "Great House in Anglesey-street," formed the subject of a poem by Henry Jones, author of the tragedy of the "Earl of Essex." From the crest of the Annesley family appears to have originated the name of "Blackamoor-yard," which ran at right angles with Cope-street, over ground now built upon, into Turnstile-alley. In "Blackamoor-yard" resided Patrick Halpin, an excellent line engraver; among whose works were Rocque's Survey of Dublin in Parishes, 1757; a Geometrical Elevation of the Dublin Parliament House, 1767; a portrait of Charles Lucas, M.D., engraved in line from the original by T. Hickey. Halpin, who was the only native line-engraver in Dublin from 1778 to 1786, was principally engaged in producing illustrations to books, which he executed in a style of unusual excellence. His son performed for a time at Crow-street Theatre; but subsequently practised as a miniature-painter in London and Dublin.

Thomas Kingsbury, M.D., President of the Irish College of Physicians in 1744, resided in Anglesey-street. Dr. Kingsbury was one of the medical attendants of Dean Swift, who, while in

his company in the Phœnix Park, produced impromptu his last well-known lines on the erection of the Powder Magazine in that locality.

In Anglesey-street resided Robert Gibson, Hydrographer and Professor of Mathematics, who published, in 1756, a Chart of the Bay and Harbour of Dublin, and died in 1760, in this street, in which, about the same period, dwelt Samuel Wheatley, an engraver of merit. Here also lived Isaac Sparks who was born in College Green in 1719, and came in 1749 from Drury-lane to the Dublin stage, on which till his death in 1776 he continued to be the chief performer of old men, clowns in pantomimes and Irish peasants. In those characters, and in various parts in low comedy, he was regarded as the most talented actor of his time. He is described as "a large fat man, and such a favourite that a nod or wink from him was reckoned a bon-mot, and produced a mirthful peal. His looks were so whimsical, he had little trouble to do this; and, indeed, he seemed so conscious of the favour he was held in, that he rarely fatigued himself with saying good things. He dressed well, a fine broad-faced looking man; yet with all his comicality, was in person majestic and commanding." Sparks enjoyed so high a private character, and possessed such a fund of humour and pleasantry that his company was sought by many persons of distinguished rank.

He was elected President of the "Comical Court of Nassau," established in Dublin about the middle of the last century; and his portrait is extant, engraved on copper, representing him robed in the character of "Chief Joker" to this Society.

The principal inhabitants of Anglesey-street, Fleet-street, Temple-bar and Aston's-quay presented to the House of Commons, in 1763, a petition setting forth that Anglesey-street was a great thoroughfare, not only for coaches and chairs passing between both Houses of Parliament and parts on the other side of the river and quays on both sides thereof, but also for carriages of all kinds loaded with coals, corn, timber, bark, and other commodities; that the street was of a convenient breadth, except at the south end, joining College Green, where it was so narrow that two coaches and, without difficulty, two cars, could not pass each other, which occasioned great delays, disputes, breaking of carriages, and often damage to such persons as passed that way. All this obstruction, adds the memorial, is owing to two small tenements which straiten the street—one fronting to College Green, the other immediately behind it in Anglesey-street, both held for short leases from Richard Levinge, Esq., who for making a large and convenient passage to and from both Houses of Parliament offered the freedom of the ground

on which those houses stood to public use, if the Commons should think fit to purchase the interests of the leases in those buildings. In compliance with the petition, the House of Commons in the same year granted the sum of £340, to widen the street; the Committee appointed to report on the subject having resolved that "the said work would be of great use to the public, and deserved the aid of Parliament." At Philip Grenville's, in Anglesey-street, was held the first "Buck Lodge" established in Ireland. The founder of this Dublin "Buck Lodge" was Surgeon James Solas Dodd, who wrote an "Essay towards a Natural History of the Herring;" and a "Lecture on Hearts," delivered publicly by himself. "Dodd," says O'Keefe, "was a most wonderful character; had been all over the world, at Constantinople had the pleasure of being imprisoned for a spy. His learning and general knowledge were great; and though he had but small wit himself, delighted to find it in another. He turned actor, but was indifferent in that trade. He was a lively, smart little man, with a cheerful laughing face. The title of Buck Lodge," adds O'Keefe, "certainly conveyed ideas of levity; but our Buck Lodge was an institution really honourable and moral; so much so, that a good character was the only means of admission. Macklin took great delight in it; he was one of our members." On his

admission to the "Royal Hibernian Buck Lodge," the new member swore upon the sword the regular oath of the Society, after which a bugle-horn was suspended round his neck, and the ceremony concluded by drinking three bumpers of wine to the "Buck" toasts.

In Anglesey-street was the residence of Thomas Cooley, an English Architect, whose plan for the erection of the Royal Exchange was accepted through the influence of Robert Milne of London to whom he was an assistant, Cooley settled in Dublin, whither he came to superintend the erection of the Exchange, and was also the architect of various public works including Newgate, the Record Offices on the Inn's-quay, the Marine School, and the Church in the Park. He was also engaged by Primate Rokeby for his constructions at Armagh, and died at his house in Anglesey-street in 1784.

Richard Edward Mercier, of 31, Anglesey-street, the descendant of a Huguenot settler in Ireland, published from January, 1793, to December, 1794, an octavo periodical, entitled, "Anthologia Hibernica; or, Monthly Collections of Science, Belles Lettres, and History," illustrated with engravings. The publisher in his preface tells us that, conceiving the "improved state of society and knowledge in Ireland called for a publication better adapted to the learned, and polished part of the community, than had,

hitherto appeared," he proposed in the "Anthologia" "to supply illustrations of sacred subjects by critical essays, general hints for improving legislation and police, and antiquarian disquisitions, particularly such as relate to Ireland," together with original poetry, and other efforts of ingenuity and erudition. In the "Anthologia Hibernica" appeared some of the earliest poetical effusions of Thomas Moore. Mercier also published, in 1796 and 1797, a periodical called the "Flapper," containing essays on various subjects. This paper was issued on Tuesdays and Saturdays, each number, price two pence, consisting of two small folio pages. Mercier printed several works in an excellent style: he was for a considerable period the most eminent book-auctioneer in Dublin, and possessed extensive and accurate bibliographic information. Richard Edward Mercier died in 1820, having long been Bookseller to Trinity College, and to the Society of King's Inns, Dublin.



soil an Irish Parliament, wholly subordinate to the Imperial Parliament, subject to the law and to the will of the Imperial Parliament. The Irish people had abandoned unconstitutional methods. Owing to the Parliament Act, the veto of the House of Lords had been dispensed with, and they were looking forward in the next session to passing the Home Rule Bill through again. (Cheers.)

NORTH-EAST ULSTER.

There were people—he fully recognised it—in a corner of Ireland who were bitterly and strongly opposed to it. “but,” said the right hon. gentleman, “the whole Cabinet, from Mr. Asquith downwards, is fully prepared, as he stated in the Ladybank speech, subject to the conditions there set forth, ready, anxious, and willing to consider any reasonable programme that might mitigate and obviate the objection of these people in North-East Ulster. We adhere to that, we are ready to do it. Every honest man must desire that this new Constitution should be settled going under friendly conditions. A man would be a mischievous madman if he was not anxious to see this Home Rule measure carried by consent. That would be the happiest day of my life—if I saw it put on the Statute Book, I do not say with enthusiasm, but with the genuine consent and acquiescence of the people of Ireland.

THE UNANIMOUS CABINET.

You hear stories of a divided Cabinet? Well, during the last two days the Cabinet have sat for a considerable number of hours. I have been present at those deliberations, and all I say is, dismiss from your minds any notion that there is any difference of opinion whatsoever. (Cheers.) We are one man and all behind the Prime Minister; we echo every word that he uttered at Ladybank. (Cheers.)

A UNITED GOVERNMENT.

I am sure we shall all approve every word he says when he addresses the National Liberal Federation at Leeds. We are a united Government, and fully determined to consider every reasonable wish and desire that can be put forward on behalf of any portion of the people of Ireland, as far as they are not wholly inconsistent with the wishes and desires of four-fifths of the population. Having put our hands to the plough we shall not look back, but go forward, fully persuaded as to the necessity for a measure of Home Rule. We are not so pedantic as to swear by every line of the bill, but we are prepared to consider alterations, modifications, or mitigations, call it what you like; but what we are not prepared to do is in any way to depart from our deep-rooted conviction, that it is only through an Irish Parliament, with an Executive responsible to it, that you can ever accomplish—and it ought

